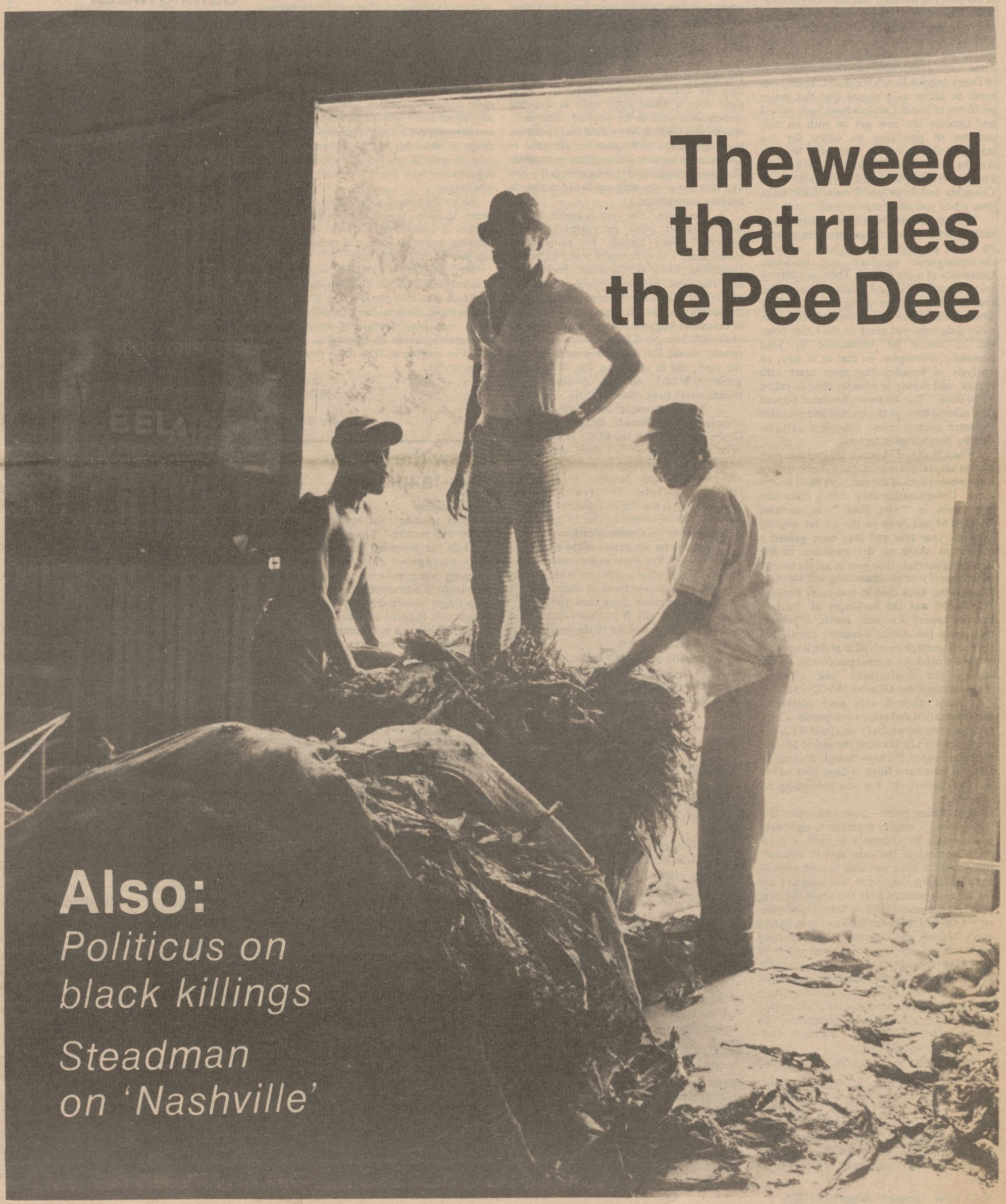
The Spence-Edwards slowdown, p. 3.

OSCEOLA

south carolina's newsweekly

august 29, 1975

25¢



The weed that rules the Pee Dee

Also:

Politicus on black killings

Steadman on 'Nashville'

letters

The realities of broadcasting

AN OPEN LETTER TO
EDWARD MEADOWS:

Dear Mr. Meadows:

It was indeed refreshing to read your essay on junk radio. Self-righteousness unencumbered by **fact** has become the norm at the post Harpootlian and Buchan Osceola. Bob Thompson's pieces keep striving to return to the Osceola of old, and some of us who had mistaken the paper for a serious enterprise were worried he might succeed. Then -- along came junk radio hot on the heels of Teeny-bopper Beach Weekend. Your piece must be taken as a signal that the major problems of South Carolina have been solved and Osceola can now get on with its true purpose of providing an outlet for the travelers of our society who have been to Austin, Summerville and even central Florida. We're glad to have you with us in Columbia and hope you'll come back some time when you can't stay so long.

Your comments about a lack of diversity in radio point to the significant problem created by the physical limitations of the electromagnetic spectrum and economic limitations of mass culture. There are only so many frequencies, and it may be assumed that the licensees are going to utilize their frequencies to maximize their profits. The value judgment you place on the latter point will of course be determined by your economic philosophy. Be that as it may, an analysis of broadcasting must start with reality, and reality in broadcasting is called "The Book." The Audience Research Bureau (and others) surveys the market and provides audience measurement estimates categorized by demographic factors.

When WCOS-FM was a progressive rock station several years back (for a year -- not for a few weeks) both of the listeners liked it very much. Unfortunately they didn't make any big waves in "The Book." In contrast WZLD-FM has been on the air for slightly over one year now and they have gained a significant share of the audience in the Columbia market. One year is ample time to determine if your programming will succeed. Progressive Rock died in one year. Perhaps WCOS-FM was the harbinger of the new broader appeal of country music. Whatever the reason the station's country format has been well enough received to place it number two in the market -- a great position for an FM noting the limitations you cite as disadvantages for all news WSCQ-FM.

I could quarrel with your marketing misinformation and raise a few points of FCC licensing procedure, but I am afraid if I do my letter wouldn't fit between the movie ads and the legal notices. Perhaps though, it would be a test of your bona fides to drop your ads to print my letter. Or, are you publishing for money?

One closing point -- your contention that there is but a single, repressive, rightwing media voice in Columbia is such a gross overstatement of the case that it indicates that you have been listening to your toenails again thinking they were transistors. I am prejudiced because I have one small segment of the media voice to call my own (Open Mike on WCOS-FM, Monday 6:05 to 7 p.m.) and I don't believe any amount of generalizing could shovel my views into the ditch of rightwing thought. The place to complain about Ronnie Reagan and Billy Graham on the air is the FCC. Or, monitor their broadcasts and demand that the stations that carry them air opposite viewpoints on controversial issues. The "Fairness Doctrine" gives you that right.

Stick to being a carping drama critic. You're a natural.

Cordially,
Jay Bender
Box 5712
Columbia, S.C. 29250

P.S. A parthian shot here -- why didn't you mention the names of the Columbia Radio Executives you interviewed? Were there any?

Ed Meadows replies:

Your arguments are inadequate. Let's examine the major points (I could attack every point in great detail, but there's not the space here):

1. After wading through the non sequitured technicalese of your second paragraph, I gather that its essence suggests radio programming is determined by the ratings "There are only so many frequencies, and it may be assumed that the licensees are going to utilize their frequencies to maximize their profits." The logic of that statement escapes me. Why would one so assume? What does the availability of frequencies have to do with "maximizing profits?" To the contrary, if frequencies are limited, and if they are deemed "public property," what right does a broadcaster have to use one merely as a vehicle for profits? (The radio spectrum is limited, but within that spectrum are huge bands of frequencies assigned to special uses such as military that go wasted. The government could reassign them if it had any interest in opening up broadcasting to healthy competition.)

2. You claim "one year is ample time to determine if your programming will succeed." Pure hokum. No professional broadcaster I've ever heard made so bold a statement. And if WCOS is the "harbinger" of "the new broader appeal of country music," how come two recent country music "festivals" were such miserable flops? (One in Columbia Aug. 15-17 expected attendance of 50,000 but got 5,000). Well, have your country music. But don't force me to listen to the stuff, nor to your crap Top 40 nor your geriatric Muzak...all the "diversity" you broadcasters have chosen for us.

3. Your statement that "the place to complain about Ronnie Reagan and Billy Graham on the air is the FCC" is ludicrious. Who's complaining? Let them speak their hearts out. But let there be some diversity of viewpoints. (Your homage to the FCC indicates naivete. The real power in broadcasting is not the FCC Commissioners, but the Chief Counsel to the Senate Select Subcommittee on Communications.)

4. You ask for the names of the executives I interviewed. You must understand that my aim was not to write a survey of what Columbia radio executives think of their stations. We **know** what they think (and you think -- vested interests all). If you want that kind of puff job, go to any other of the newspapers and magazines in town.

Obviously, you didn't bother to read my article. I suggest you read it over several times, slowly. Maybe you could memorize the paragraph on dialecticism. It might enlighten you.

Move Meadows to Summerville

To the Editors:

Your cover story of August 22 (The Politics of Junk Radio) merits an immediate response.

Having been in Radio for six years and having worked in Greensboro, Charlotte and Columbia, I think I can speak with somewhat more authority than Mr. Meadows.

Mr. Meadows' arguments are filled with fallacies.

Fallacy number one: Mr. Meadows says there is no diversity in the Columbia Market. If he would take the time to turn his dial from one end to the other on AM and FM, he would find an adult MOR station, a country and Western station, a top 40 station, a soul music station, a total religious music station, a beautiful music station, an oldies station, and an all news station. There is virtually something for everyone in Columbia.

Fallacy number two: Local broadcasters do not program according to their tastes. If that were true, eight out of ten stations would be playing the same music, and no one would be making any money. Broadcasters will only program what they think will make them money. Surveys of the community are taken to find out what the public wants to hear.

Fallacy number three: One does not go through a Senator whether he is corrupt or not to obtain an operating licence. Applications are made directly to the FCC. As a matter of fact, the FCC would much rather award a licence to the "average Joe" than anyone else. The FCC does not like monoplies. The same man or company can only own seven radio stations, and the FCC now forbids a newspaper to own a radio or T.V. station in the same market. The 1934 communications act is very much enforced, as several stations who have had their licence revoked in the past for not serving in the public interest will attest to.

Fallacy number four: Mr. Meadows says that if there were no government regulations on broadcasting, he or anyone else could start a radio station. Well there are over 7,000 radio stations in the U.S. However, there are only about 1,750 newspapers in the country, and newspapers are not regulated in any way shape or form. So, Mr. Meadows, if it is so easy to gain access to the media without regulations, why don't you start your own newspaper.

As for the reason progressive music does better in some places than others -- each market is completely different from other markets, and what goes over in Summerville can just as easily flop here.

Mr. Meadows article was poorly researched and filled with untruths. The only true fact was that there is no progressive station here. Believe me Mr. Meadows, if there was any money to be made in progressive music in Columbia, someone would be making it. Why don't you move to Summerville?

Lenny Dolin
WCAY Radio
Box 125,
Cayce, S.C. 29033

Draw the line on non-taxpayers

To the editors:

After reading your opinion of the Dr. Pierce trial results -- I have a question.

With the alarming increase of welfare costs throughout this country and the alarming over population explosion -- what is your learned newspaper's opinion to how to keep single women from having numbers of illegitimate children they can't afford?

Somewhere we must draw the line or we will honestly "kill the goose that is laying the golden egg."

Education is a beautiful "Camelot" answer to overcome this economic problem -- but there is no time left for this slow one or two generation training.

Drastic methods must be taken, our taxes can't keep going up at the present alarming rate to support multiple children of these unfortunate women.

I am normally considered by my friends and conservative enemies as a "liberal liberal" -- but somewhere we must draw the line and turn the trend from a smaller and smaller group of United States taxpayers producing and a larger and larger group of non-taxpayers consuming -- I repeat -- after reading your report under the heading "Cheap Shots" what is your sane and logical answer to this problem?

Sincerely,
J.R. Owne, Jr.
5005 Citadel Ave.
Columbia, S.C. 29206

Creating shortages, encouraging waste

To the editors:

Your Ed Meadows needs to review his freshman Economics; the Law of Supply & Demand is "that as the price of a good increases, the supply increases" **or** the demand decreases.

In the case of natural gas, the supply would tend to increase slowly as compared to the decrease in demand. As he points out, "Much natural gas is being wasted" by utilities. But the utilities will continue to waste natural gas, rather than build the pollution-control devices required to use coal **until** the price of natural gas rises sufficiently to make it cheaper for them to convert to coal. This is a good example of how governmental controls create shortages **and** encourage waste.

John T. Harlee
Box 1245
Florence, S.C. 29501

Cutting Mizell down to size

To the editors:

I have just read Mr. Mizell's almost excellent article about District One schools. I say "almost excellent" because I cannot understand how anyone who wrote so thoroughly, objectively, and with such insight into the situation could have omitted the role played by the Richland County Education Association in Dr. Sparkman's resignation. Could the article have been cut, perhaps? If so, would it be possible to give the complete story in a later issue?

Sincerely yours,
Polly Lufler
65 Churchill Circle
Columbia, S.C. 29206

The editors reply:

The Mizell piece was edited purely because of our limitations of space, and a section concerning the Richland Education Association had to be deleted.

Why Kitchens didn't unresign

To the editors:

There was one item in your article ("Why Sparkman Quit," Osceola, August 8, 1975) which was not correct even though it may have been reported as such. At no time did I ever consider, or indicate to anyone I would, a retraction of my proposed resignation. In fact, I never understood why the Board met to even consider it. Since my contract was on an annual basis, it simply did not make any sense to me that they would spend time on a matter such as that. In addition, though the resignation was made reluctantly, it was made in good faith with a strong feeling on my part that the Columbia School System not only needed a change, but would move forward far more rapidly with someone in the superintendency other than myself. I must confess that I am curious as to who implied or stated that I was reconsidering, inasmuch as this is not correct.

Dr. Claud Kitchens

In reply:

When contacted, Mizell said that he stands by his original account.

-- The editors

That Charleston name...again

To the editors:

Regarding your article on Kiawah (Osceola, August 15, 1975) the previous owners of the Island were the Vander Horsts. The spelling under the front photograph of the mansion was Vandross. The pronunciation in the South was like this spelling, r.i. Vandross, while in the North East of the USA it is called Vander Horst which is correct.

The Vander Horst house was the only mansion as there were only two other houses standing in the 1940's, and one of these south of the big house was falling to pieces. The house in which Charles Scott, his wife and granddaughter lived was a mile and a half south of the Kiawah River. There were a very few fishing shacks north of the mansion on the creek.

My uncle, Arnoldus Vander Hurst, took care of the Island while my father, William Weston, M.D. and my uncle, Henry Conner were the administrators of my grandmother's (Mrs. Adela Allston Vander Horst) estate.

Sincerely,
William Weston, Jr., M.D.
3321 Medical Park Road
Columbia, S.C. 29203

Republican runaround

Next time you receive a letter from Second District Congressman Floyd Spence, be sure to read between the lines. It may make your blood boil.

Spence has sent replies to hundreds of people in the Columbia area concerning Congaree Swamp, which is an area of giant trees and primeval forest along the Congaree River a few miles below Columbia. Environmental people in the region are trying their utmost to have the 12,000 acre virgin forest spared from logging, but have not gotten any support from Spence, whose help is critical if the swamp is to become a unit of the National Park System.

So when people write Spence, his letters of reply state that "a number of others have indicated similar interests to me" about saving Congaree. He then states, "I have urged officials of that agency (the National Park Service) to pursue a feasibility study..." and will "actively support any further requests for additional funds" for the study.

Spence, however, is not a lone figure on the Congaree scene, but rather is the leader in a trio that is collectively strangling the Congaree effort. The arrangement includes Spence, the National Park Service director, and Governor James Edwards. It works as follows:

Spence's replies to his constituents' inquiries have attached to them a lengthy explanation of the Congaree studies, written by the second member of the trio, the director of the National Park Service. The Park Service explanation is that the agency is awaiting completion of a state study, being made by the S.C. Wildlife Department, before the Park Service initiates its own review of Congaree. The key phrase in the Park Service position concerns what the Wildlife Department study must do in order to result in a Park Service study. That is, "If an alternative objectively considered, selected, and recommended (by the Wildlife Department study) is for National Park Service administration of the area, we would then expect to conduct our own suitability/feasibility study..."

And so, the third member of the trio, Governor Edwards, does his share of the job. Edwards wrote the director of the Wildlife Department in July, saying "I want to reiterate that my request for such a study was based on the intent it be strictly a fact finding study..." Thus Edwards, who set up the Wildlife Department study initially, has rigged the study so that it will not make recommendations for who should administer the area, or whether it should be acquired. Without such recommendations, the Park Service will not study the issue, and without a Park Service study, Spence will not introduce any legislation concerning Congaree.

The trio has so far done its job well. Both the Park Service and Edwards have collaborated to get Spence off the hook. Edwards even allowed himself to be dragged around the swamp on a press trip with the opponents of the effort to save Congaree, so that the heat is taken off Spence, and the public is confused about whose responsibility it is to save the swamp.

The Park Service administrators are carrying out their nationwide campaign to bureaucratically kill efforts to expand the park system, and apparently do not feel Congaree should be any exception. Ironically, it was the Park Service itself in 1963 that produced a study that urged immediate action to acquire 21,000 acres of Congaree, and helped spawn today's citizen support. When confronted with that fact, the agency heads cough and mutter about the 1963 report being out of date and in need of revision according to new bureaucratic guidelines.

But the conservationists are getting ready to call the trio's bluff. With their major rally with national conservation leaders planned for September 20 in Columbia, they are hoping to gain enough clout to be a political force. Judging from the deceptive tactics of Spence in particular, there seems to be little doubt that they will have an identifiable target for political action. Spence is no longer a simple do-nothing, he has deliberately arranged to keep the whole Congaree work from getting any real consideration from Congress. His entire strategy on Congaree seems to be to direct attention away from himself, and towards Edwards or the variously promised "studies." Meanwhile, the cutting continues in the last forest of its kind. It is almost like a Republican bicentennial celebration; if they hurry, they could almost be able to sell the logging contracts for the last 12,000 acres of virgin forest on the nation's birthday.

DENNIS MICHAELSON TEACHES JAZZ AT CALVERT-BRODIE

Dennis Michaelson, formerly a member of The Columbia City Ballet, The Harkness Ballet, The Alvin Ailey Company and Luigi's Jazz Dance Company, will join the faculty at the Calvert-Brodie Schools for the 1975-76 season. In addition to instruction in jazz dancing, Mr. Michaelson will teach special ballet classes for males. For information regarding registration and the Calvert-Brodie curriculum in tap, jazz, acrobatics and classical ballet - call 782-0404.

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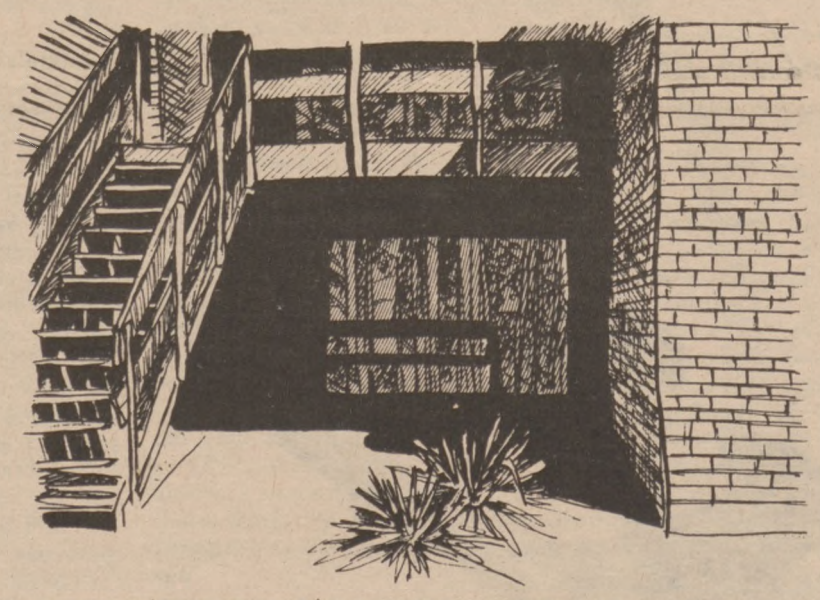

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George Wallace ready and rarin' to go

WASHINGTON -- Sources close to George Wallace have told us it is a virtual certainty that the Alabama Governor will make a run for the presidency as a third-party candidate.

He is geared up and raring to go, these insiders claim. Only a severe physical setback would keep him out of the 1976 Presidential sweepstakes.

Wallace will make an appearance at the Democratic convention, say our sources, and attempt to win the nomination. He might even accept the number-two spot. But he fully realizes his chances of winning are remote.

Therefore, he will take full advantage of the Democratic spotlight, posing throughout the convention as the hero of the "common man" opposed by the "party bosses." Then he will announce he is forming a third-party ticket.

> "...The Democratic Party chiefs think Wallace's poor health will work against him..."

Political experts who have been watching the Wallace effort closely say he will run a strong race. Wallace himself is said to be showing confidence.

Regular party leaders have been courting him assiduously, and this, he believes, has given him a new respectability. He also feels he will win a large sympathy vote because of his brush with death at the hands of a would-be assassin. He sees himself as another Franklin Roosevelt, who won elections in a wheelchair.

The Democratic Party chiefs, on the other hand, think Wallace's poor health will work against him. Roosevelt, our sources point out, had to deal only with radio. Wallace, they feel, will be unable to hide his helplessness from the television cameras.

President Ford, meanwhile, is more worried about Wallace than any of his other opponents. White House sources say the President fears the Alabama Governor would attract thousands of blue-collar workers who would otherwise vote for the Ford ticket.

Helping Hand: The Federal Elections Commission, created in the wake of Watergate to police tough new campaign laws, has given the green light to enterprising congressmen to amass large slush funds before such practices are formally forbidden.

The commission recently sent Congress a set of proposed regulations that would open to the public those secret little accounts some legislators maintain to pay for travel, newsletters, and the like.

At the same time, the commission privately advised the lawmakers not to make any slush-fund disclosures until the regulations become effective.

To some congressmen, that is an open invitation to get it while they can.

|Continued on page 12|

OSCEOLA

"Freedom of the press is guaranteed only to whose who own one."
--press critic A.J. Liebling

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politicus

Of black deaths and white silence

One of the most revealing and disturbing political episodes in some time is the controversy surrounding the recent separate killings of four young black men by white South Carolina law enforcement officers.

The shootings occurred in Orangeburg, Horry, Berkeley and Greenwood counties. In each instance, the shootings occurred in connection with arrests. In two instances, the law officers have been exonerated of criminal charges by trial juries. A Coroner's proceeding cleared another.

Coming in quick succession, the killings have ignited massive manifestations of concern from within the black community, and more lately vigorous expressions of indignation from a cross-section of the state's black leadership. Last weekend, black discontent came to a head with major demonstrations in Berkeley County, and in Greenwood, where over a thousand black people marched.

The escalating controversy has developed into an important test of the depth of changes which have supposedly occurred as South Carolina has moved into the era of the "New South." What has happened so far is tragic, bitter proof that social and political "progress" of the last ten years has been tenuous at best. The episode has provided sad commentary on the quality of our leadership, black and white. Most distressing, we have seen that there is little if any effective on-going communication and coordination among black and white political leaders who supposedly comprise the new "progressive" leadership in South Carolina.

Four men are dead, and virtually the entire black community is protesting these deaths as symptoms of continued racial oppression. Blacks are united in their protest, but the only substantial white involvement so far has been to criticize the protests. In other words, we are witnessing the same patterns of polarization that characterized the racial confrontations of the fifties and sixties.

There obviously has not been an effective on-going dialogue between blacks and whites, if such polarization has been allowed to develop. With polarization comes confrontation, arousing racist mentalities on both sides.

If there is any moral imperative arising from the racist character of our Southern past, it is that such division and alienation of attitudes cannot and must not be allowed to re-emerge. Our social fabric is still on the mend, and unacceptable damage to that process occurs when any issue is allowed to degenerate into such complete cleavage.

Whatever the truth as to the details of each of these incidents, the fact is that the black citizens of South Carolina are deeply concerned. This in itself is ground for concern among all South Carolinians. It is deserving of immediate and serious consideration on the public agenda. Public officials at all levels, especially elected officials who for their own political welfare have associated themselves with the cause of human rights, have a responsibility to acknowledge and encounter these concerns. Above all, there should be a clear public restatement of public policy that no citizens shall suffer unequal or unjust treatment at the hands of South Carolina law enforcement officials on the basis of any such distinction as race.

> "...With polarization comes confrontation, arousing racist mentalities on both sides..."

There should be prompt, complete, thorough and impartial investigation of any such complaints. And there should be unquestioned commitment to eliminating any such practices found to exist. As long as there is any question among either blacks or whites as to whether or not this is the public policy, moral leadership becomes the first responsibility of elected officialdom.

Instead of meeting this crisis head-on, most Palmetto state politicians have been scrambling to stay clear of it. Looking at it from the narrow political viewpoint, there is little or nothing to be gained, and a lot to be risked by any action or expression on such a hot potato. With no white politician willing to take the risk, the situation was allowed to fester and finally erupt as a full-blown racial confrontation -- which South Carolina needs like a hole-in-the-head.

But beyond all this, what is the real issue involved here? Is it not the nature and quality of law enforcement generally in South Carolina? Violent over-reaction by law enforcement officers has claimed victims of both races. This is not a new phenomenon in South Carolina. Black South Carolinians have not suffered exclusively, nor have blacks even been the victims in the majority of such incidents.

Law enforcement is obviously a fundamentally important function of government in society. Yet law enforcement in South Carolina, as elsewhere, is characterized still by under-paid and inadequately prepared personnel, lack of adequate funding for modernizing and innovative programs, and unsophisticated, shoot-from-the-hip philosophies prevailing in the administration of far-too-many enforcement agencies.

What is needed is an all-out assault on these problems in law enforcement as in other areas of education, health care and economic reform so that all citizens, black and white, may secure their rights equitably in a just society.

Racial discord can only be an obstacle to the achievement of these goals. If broad-based public awareness and support is a necessary prerequisite to reforms, how can we achieve that if blacks and whites become set against each other in racial conflict?

Where is our leadership?

Is it too much to ask for enlightened black and white leaders, in the spirit of 1974, to be communicating and coordinating in a united effort? Clearly, an effective-working, progressive coalition of blacks and whites is fundamental to a successful strategy for reform, and is the only real answer to the kind of racial crisis we find ourselves facing once again.

If there is to be confrontation, let it be blacks and whites standing together to confront the bankrupt policies of opression and neglect that have divided and exploited and cheated all South Carolinians. Those are the only politics that are rational or defensible.

Yet most of our "leaders" -- either by their actions or their failure to act -- have apparently opted to pursue more near-sighted personal political objectives. In any set of circumstances, that is regretable. In this case, where human lives have been lost and more stand to be lost, such behavior is disgraceful, inexcusable and unacceptable.

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music

by michael bane

Notes from the outback: Jimmy, Judy, Dan & O.B.

Dan Fogelberg

O.B. McClinton

Time to do a little housecleaning and catch up on all those albums I've been meaning to review and managed, for one reason or another, to miss. I've listened to Judy Collins' **Judith** (Elektra) album time and time again, and I'm still in a quandry .

There's no doubt that **Judith** is a superbly crafted album, and, equally, that Judy Collins is a superb song stylist. But **Judith** is like the sugar icing on your twelfth birthday cake -- there's too much laid on too thick, and if you swallow it all, you've likely to be sick.

The music of **Judith** takes a back seat to Collins' arrangements. Whether it's Steve Goodman's "City Of New Orleans" or Mick Jagger and Keith Richard's "Salt Of The Earth" makes no difference -- the important thing on **Judith** is the subtle strings and Collins' absolutely flawless voice.

Listening to the album, the words that come to mind are good taste and middle-of-the-road. I find myself going back to listen to specific cuts -- Jim Webb's "The Moon Is A Harsh Mistress" and Stephen Sondheim's "Send In The Clowns" -- which was released as a single -- especially. There's some good work by various impressive sidemen, including David Spinozza on guitar, Steve Goodman on acoustic guitar and background vocals by Eric Weisberg, on acoustic and steel guitar. Collins contributes not only her voice, but virtuoso performances on the guitar, piano, english horn and flute. The album also features 14 violins, two celli, two violas, and assorted horns, conducted by Jonathan Tunick.

The problem, I think, is one of image. Judy Collins summons up images of "Both Sides Now" and "Marat/Sade," the singer/songwriter/guitar player of the 1960s. The problem, then, is not with Judy Collins of **Judith**, but with our own expectations. Still, though, I'd have liked to seen **Judith** broken up with just a little of that good old spirit.

*****

Last weekend I had the misfortune of seeing the worst musical television show ever produced, an hour or so of perfectly awful, poorly produced, third-rate musicians masquerading as "The American Music Scene," co-sponsored by American Motors and the Jaycees. The show was ostensibly filmed in Memphis and Nashville, though how the show's producers could stumble around in those two cities and come up with such Neanderthals is beyond me.

The only bright spot in that hour of wailing and thrashing was a young Memphian named O.B. McClinton, who's one heck of a country singer.

By all rights O.B. McClinton should be a star. In person, he's a galvanizing performer, invariably bringing the audience to its feet and working them around his little finger. When he's not being interviewed by clods of the American Music Scene, he's an engaging person, genuinely friendly and more than willing to discuss the special hardships of being a black performer in an overwhelmingly white field.

Judging by the amount of airplay his records have received, though, I must have the only album on the eastern seaboard. But McClinton's most recent album, **If You Loved Her That Way** (Enterprise), may hold the clues to his lack of a chart-buster.

If You Loved Her That Way, to use that most damning of phrases, is a competent album. McClinton does a competent job with a variety of tunes, from Bill Anderson's "Slippin' Away" to Bill Withers' "Lean On Me." The album is blessed with the Jordanaires singing backup and Charlie McCoy's wicked harmonica playing. What the album lacks is the same enthusiasm that boosts McClinton's concert into the stratosphere. What this album needs (and, hopefully, what the next album will have) is a shot of soul. He's too good a performer to let slip away.

*****

Finally, I've heard a good bit of Dan Fogelberg's second album, **Souvenirs** (Epic), on the radio in the past few months and was favorably impressed. In a surprising piece of wish-fulfillment, Epic sent me a copy of **Souvenirs** last week, some nine months after its release date.

Nevertheless, this is a fine album, and one I should have bought sooner. Both Fogelberg and producer Joe Walsh do an outstanding, job with these 11 Fogelberg tunes. As a bonus, Walsh plays guitar on most of the tracks, with Russ Kunkel on bass and Kenny Passarelli on drums. Joe Lala adds congas on "Part Of The Plan," along with faultless harmonies by Graham Nash.

Fogelberg is the best balladeer to come along in quite a while, as readily evidenced by "There's A Place In The World For A Gambler," "Song From Half Mountain" and the title cut, "Souvenirs." And "Morning Sky" is destined to become a bluegrass standard.

All in all, a very satisfying album.

*****

I've been to cowboy bars with sawdust on the floor, honkey-tonks with beer bottles and knife fights, rock festivals with half-a-million people and Ole Miss football games, which speak for themselves, but I have never seen anything or anyone as abysmally boorish as Friday night's audience at a Jimmy Buffett concert in Charlotte's New Dixie Saloon.

There are no excuses for this kind of trash. These people weren't rednecks -- a favorite target, with all that Blue Ribbon beer -- or teenyboppers, ripped on Quaaludes or even blacks, tearing up some disco somewhere. These were the Children of the Revolution, nursed on grass, weaned on acid and now under the mistaken idea that a couple of quarts of beer puts them and the rest of the world in a better light.

Surprise, surprise.

I might not feel so bad about this if it was strictly a local phenomenom. But lately every concert I've seen in the South has ended up a drunken brawl punctuated with "BOOGIE!" shouts. I, for one, am sick and tired of having second-rate musical debris foisted off as "Southern Boogie" and shoved down my throat as the indigenous art form of the area. I'm even sicker of those long-haired good ole boys with beer-besotted brains shouting right along with 'em.

And I had my fill of the good ole boys Friday night.

Jimmy Buffett certainly deserved better than that. He came to the three night engagement in Charlotte (he'd been in Columbia a week earlier) after a long road tour as the opening act for the Eagles. Coming into a small club could have been a real treat for both the audience and the performer.

Especially Buffett. His music has a small club intimacy that an awful lot of people try to imitate and very, very few succeed in doing.

Jimmy Buffett, like Bob Dylan in the mid-1960s, has his finger on the pulse of the country, and he's found that it's skipping pretty badly. Somewhere on the way to the 1970s, rock music got elevated from entertainment to art, and, to coin a phrase, it lost a lot in the translation. Buffett blissfully ignores his social responsibilities as an artist and produces the finest music around today.

That's right -- the best. His songs are at once outrageously funny and close enough to home to have a bite. He's identified the craziness that dwells in our heads and flaunts it to his best advantage. But more importantly, better than any other artist, he's captured the mood of the 70's -- a kind of temporary insanity laced with an overwhelming sense of loss.

For example, "A Pirate Looks At Forty," written for a South Carolina dope smuggler.

"Yes I am a pirate
Two hundred years too late
The cannons don't thunder
There's nothing to plunder
I'm an over-40 victim of fate
Arriving too late
Arriving too late..."*

There's tension between the outrageous, the cynical ("Please Take Your Drunken 15-Year-Old Girlfriend Home," "Door Number Three," about game shows, and "Let's Get Drunk and Screw") and the sense of loss that runs through his ballads. That's not to mention his Florida (he lives in Key West) folk songs, which expatriate Floridians everywhere, myself included, adore.

So Friday night should have been a real treat. Opening night, Thursday, certainly was. Most everybody was drunk, but they were there to listen. The band was loose, Buffett was in fine form, and everybody had a good time.

So what happened Friday night? I don't know, but it killed me and a lot of other people to see a performer of Buffett's ability and talent backed into a corner ("Here's a little number you can boogie to...") by a bunch of drunks.

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television

by Dan Lackey

'Nostalgia Theatre:' salt water for summer nausea

Channel 19's Art James

WNOK-TV's (Channel 19) "Nostalgia Theatre" (Thursday 9 p.m.) is the kind of local old movie show one might associate with a protracted convalescence, a head cold, or the fleeting sense on Sunday afternoon that life is passing you by. For my own part, I'd rather drink lemonade from a vaporizer than watch almost any movie, old or new, on television. Films (except those movies "made for television which are different stuffed animals altogether) are made for the big screen. By simple ill-virtue of its size -- not to mention the obligatory editing and censorship and those perforating commercials -- television can't show movies, it can only digest them, and the best it can hope to achieve by this digestion is a kind of documentation that the movie still exists or once existed in the public realm. Movies are made for public, not for private use, and this is why, I think, that even the best movies shown on television seem like leftovers, suitable for the quarantined patient, sent up to the sick room from the family banquet.

Some people are in the habit of saying, rather smugly, that movies on TV allow them to watch for free the Big Popular Bombs they wouldn't, on some principle, pay to see. But, for my taste, watching something like "Cleopatra" on television is too much like peeping for three hours at some hokey burlesque cartoon in a Naughty Barrel at the Penny Arcade. In these days, however, when films are the myriad graven images of a kind of new religion, the presence of bad or even good old movies anywhere in public is likely to inspire the sorry spectacle of film buffs in bliss in the archives. So for the really serious student of movie culture, old movies on television might function, in a very limited way, as a teaching machine tool for a dubious achievement in cinema literacy. As the film religionist might put it grandiloquently, old movies on television often catch the ethos of an entire generation, as it were, on microfilm...

All of which is speculation which takes us pretty far from good old "Nostalgia Theater" on good old Channel 19 (a station which, incidentally, it's easy to forget is one the air). It's hosted by a guy named Art James from the 19 news desk. And Art is helped along by the guest commentary of a young lady, Marsha Hendricks, who gives us the vital stats for each week's movie and acts, in a phrase, as a diligent clerk for all of South Carolina's lay custodians of star trivia. Art James sports a vintage 50's duck-tailed hair cut, smokes a pipe, and crosses his legs at the thighs. He does indeed look a lot like Johnny Carson's lecherous matinee man, the infamous Art Fern. And Art and Marsha together look like a special home model of absurdist playwright Ionesco's Mr. and Mrs. Smith. But as a subdued off-shoot of the now much-satirized Dial-A-Prize Movie Matinee, "Nostalgia Theater" might be the best salt water in town for summer nausea. Last week's movie was "Mildred Pierce" starring Joan Crawford suffering gallantly as a Gothic American woman. There was Eve Arden. Jack Carson. A sleazy domestic murder. A wise detective. And dungeon-like Rembrandt lighting. It was a real hoar-hound candy of a tragedy, just perfect for a certain kind of empty evening when the dusk has turned to dark without your knowing it and the screen, and, if you will, the moon, provide your only light, and the sight of your living room in this incandescent glow is a sight more depressing than the blurred vision of that one last bottle of escape, drip-drained and dry. "Mildred Pierce," juxtaposed with therapeutic cuts to a summer re-run of "Harry O',, seemed made for one of those nights when the tube induces narcolepsy, engineers a nightmare, and becomes, for millions, the spiritual equivalent of a kidney machine.

> "...Movies are made for public use and this is why, I think, that even the best movies shown on television seem like leftovers..."

"The Ben Vereen Show," a five part summer replacement variety series, is a sad example of a splendid performer embarrassing himself as a mismanaged talent. Vereen, who made his name as rock musical star of "Hair," "Jesus Christ Superstar," and "Pippin," is lost in an hour as frenetically paced as his own hyperkinetic singing and dancing style. The scripts are put together with scissors, and paste and glue and they show it. Last week guest Wayne Newton joined regulars Vereen, Lola Falana, Arte Johnson, and Liz Torres. These large talents seemed to be crowded indiscriminately into a commercial cattle car; they suffocated each other, overloaded the circuit and blew the fuse. Hopefully, these more established names will soak up some of Ben's chagrin. As it is now, Vereen, a very handsome man, looks like Flip Wilson -- lost and stoned. Even the camera work is cruddy.

The new "Dick Cavett Show" on CBS debuted last Saturday night at 10 p.m. with all the zip and fire and wit and intelligence of the Old Business on the Elk's Club Agenda. The new Cavett show is not a repeat of the talk-variety he hosted on ABC. It seems like a clumsy hybrid of "The Mike Douglas Show" and "Sesame Street." Doug Henning, the magician from Broadway's "Magic Show," Henry Gibson, and Liza Minelli were on hand for the debut and maybe they helped soak up some of **Dick's** chagrin.

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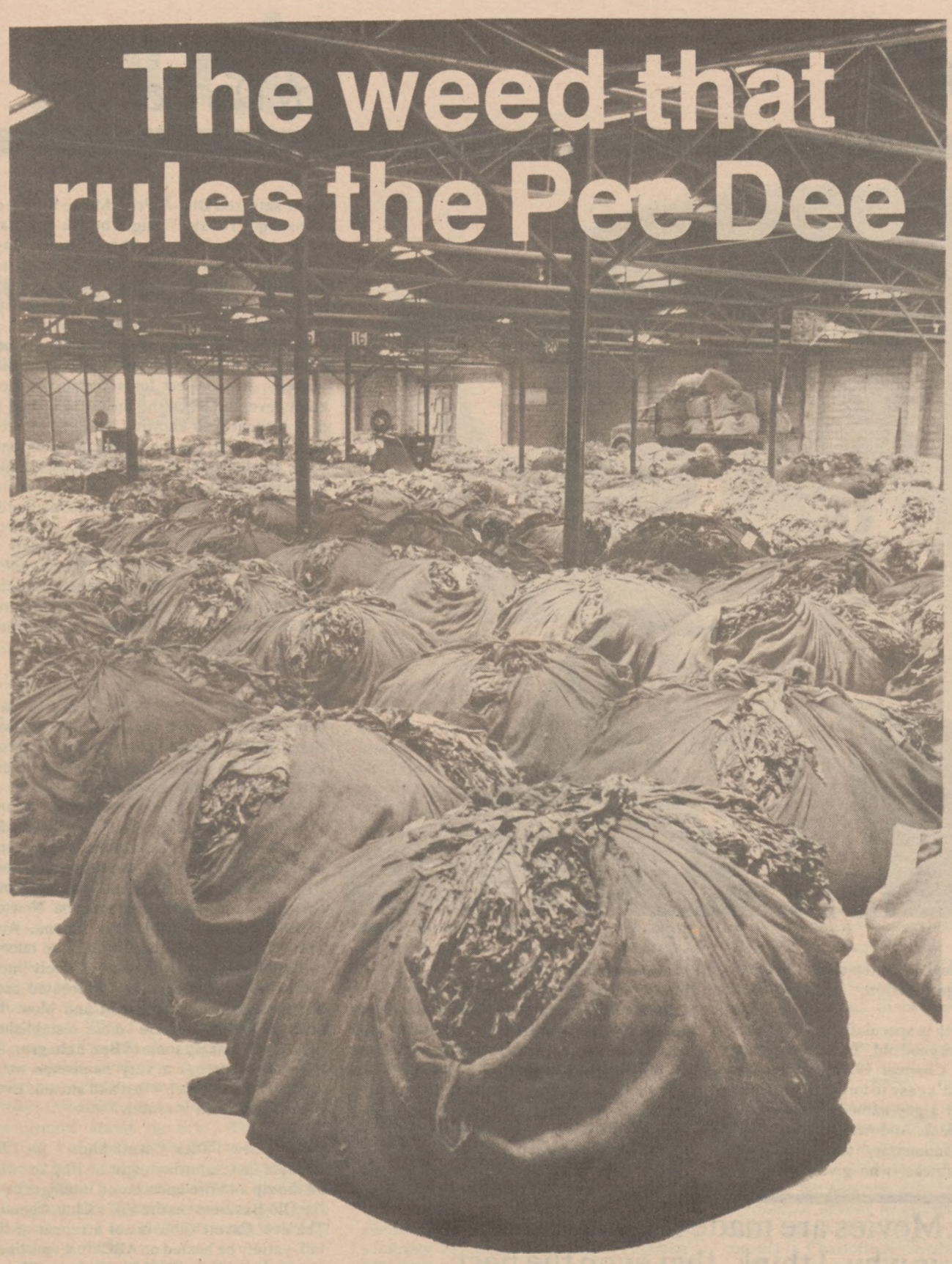
The weed that rules the Pee Dee



By Bob Thompson

An old ditty popular in America's colonial era went something like this: "Tobacco is a dirty weed/It fouls the breath/It rots the teeth/But I like it." The colonials -- and the British -- liked it then, probably not as much as nowadays, but enough that tobacco became one of the founders of the country economically. Oh, there was token opposition; early in the 17th century, James I of England expresses his personal abhorrence of the weed, but he was pacified by the money which the 20 percent import tax was bringing into the royal coffers.

Today, in the Pee Dee region of South Carolina, tobacco is more a way of life than a mere crop. The farmers there aren't dismayed by the reports by health authorities that tobacco causes cancer, emphysema and a legion of other maladies. They keep on growing tobacco, and people keep on buying it -- a quiet assurance that heaps of reports and multitudes of other warnings in the end can do very little to change a lifestyle.

But more powerful forces are at work on the tobacco market, forces which are threatening to at least make life more difficult for South Carolina's 11,000 tobacco farmers, if not to drive many of them into another line of work. Economic hard times around the world have set upon the tobacco farmers in the past two years with a ferocity that has caused many to threaten holding back their crops until better times, and has driven some -- like a farmer in Darlington County recently -- to plow under their crops in frustration.

Political forces are also taking their toll on tobacco growers. Increased public awareness about the dangers of lung and throat cancer doesn't seem to have decreased the amount of tobacco consumed in this country, but it has had its political effects: more and more legislators, especially those from non-tobacco-growing urban areas, are attacking government support for the tobacco industry and are calling for higher taxes on tobacco products. In short, to smoke or not to smoke has become a political issue.

The British government, taking up were James I left off, recently increased the import duty on tobacco from $12 to $18 a pound. Most Americans would have considered even the lower figure outrageous, considering the fact that farmers here only get about $1.20 a pound for their best product. Thus, English smokers who a year ago had to pay $1 a pack for cigarettes now are shelling out about $1.25 per pack.

The political and economic forces have all hit South Carolina's tobacco growers hard. 1974 looked, in the words of the S.C. Department of Agriculture, "like a gaily decorated Christmas package" -- until it was over, that is. The average price paid to farmers for their tobacco increased from 86.6 cents a pound in 1973 to 103.9 a pound last year, but that doesn't tell the whole story. Far from it. Production costs jumped even faster than prices did. While the average price jumped 20 percent in that one-year period, the Department of Agriculture estimated that costs jumped **40 percent**. Unfortunately for the growers, the resources that they needed to grow tobacco -- fuel, fertilizer, and tractors and other equipment -- were among the commodities hardest hit by inflation. And labor costs have also skyrocketed.

Anyone who drives a car is well aware of the jump that fuel prices have taken. But while most of us can either drive less, join a car pool, take a bus, or get a smaller car, the tobacco farmer can't cut down his fuel bill that easily. Equipment costs have risen dramatically, to the point where operating a farm requires quite an investment of capital. James Tedder, a young Darlington County farmer, said a tractor can cost as much as $28,000. "It's nothing to have $50,000 tied up, on the average," he estimated.

Ironically, but not surprisingly, technological advances have increased the investments of tobacco farmers. While innovative equipment and techniques can be expected to reduce the production costs of the farmer in the long run, their initial cost is high. For instance, bulk curing barns are the rage among growers now, and for good reason -- they allow farmers to cure their tobacco more quickly and get it to market sooner. But bulk barns range in cost from a low estimate of $5,000 each to James Tedder's approximation of $9,000 to $10,000. The more mechanized tobacco farming becomes, the greater the possibility of making profit becomes; but at the same time, the short-term financial risk to the farmer also increases.

Heavy investment would understandably bring tobacco growers a few headaches in years like 1974 -- or 1975, so far. The current tobacco season shows signs of being less profitable than even 1974. Production costs are hard to determine, at least before the season is over. But they can be expected to be above last year's costs.

Lessening the problems of the tobacco farmer in 1974 was the fairly dramatic rise in tobacco prices, which offset at least some of the increased production costs. But current indicators don't augur as well for 1975. With the marketing season at about the one-third mark, prices are lower than those at the same time last year.

> "Powerful forces are at work on the tobacco market, forces which are threatening to at least make life more difficult for South Carolina's 11,000 tobacco farmers, if not to drive many of them into another line of work..."

Another indicator of the healthiness of tobacco market is the amount of tobacco "under stabilization." When a farmer takes his tobacco to his market and is unable to get the price support set by the U.S. Department of Agriculture (93.2 cents a pound on the average for flue-cured tobacco, the type grown in South Carolina), the farmer will put his unsold tobacco under stabilization. That means that a private corporation, the Flue-Cured Tobacco Stabilization Corporation, will buy the tobacco with money loaned to it by a USDA agency. The Stabilization Corporation will hold the tobacco until the price goes up, and then will sell it to the tobacco companies, either domestic or foreign. The Stabilization Corporation will then repay the loan from the USDA agency.

When tobacco farmers have to put a substantial part of their tobacco crop under stabilization, it means that the tobacco companies aren't willing to pay much for the tobacco. That's either because demand is down, the supply is up, or the tobacco being offered for sale is of inferior quality. Up to July 31 of this year, 42 percent of the tobacco that had been brought to South Carolina's 37 warehouses for sale had been put under stabilization. In a comparative period during 1974, less than 16 percent had been put under stabilization.

(South Carolina's tobacco farmers are not the only ones having trouble selling their tobacco. In the four-state area in which flue-cured tobacco is sold, a total of 80 million pounds, or 39.7 percent of the crop marketed so far, is under stabilization. Through the same period last year, the four-state flue-cured belt had put only 10.3 percent of its tobacco under stabilization. So the above data, supplied to us by the USDA's state Agricultural Stabilization and Conservation Service (ASCS) office, seems to show that things are tough all over.)

The tobacco growers are crying out for a number of changes. Chief among their concerns are a reduction in the allotment of tobacco that farmers can grow and a higher price support level. The farmers generally blame Earl Butz, the embattled U.S. Secretary of Agriculture, for scuttling the growers' efforts to stop over-production and assure higher prices. Also, some farmers have blamed collusion and price-fixing by the major tobacco companies for keeping the farmers' profits low or non-existent.

In the agricultural communities of South Carolina, there is probably no one who would fare worse in a popularity contest than Earl Butz. As one observer expressed it, "The tobacco farmers think Butz is in the tobacco companies' pockets."

The feeling is almost unanimous among South Carolina's tobacco farmers: too much tobacco is the reason farmers are getting paid so little for their tobacco,

Photos by Bob Thor

and Butz is the reason there is too much tobacco up for grabs. The Secretary of Agriculture controls how many pounds of tobacco may be marketed each year. Three years ago, Butz increased that quota 10 percent. Two years ago, he upped the quota another 10 percent. This year, he increased the tobacco poundage to be sold another 15 percent. When those percentages are compounded, it means that Butz has decided to put 39 percent more tobacco on the market in three short years.

Naturally, with that much more tobacco for sale and the demand staying relatively stable, the tobacco companies are paying less for tobacco. That's why, when one Timmonsville warehouseman was asked the major reason for the tobacco farmer's plight, he replied tersely, "Overproduction."

While Butz and the USDA are turning a deaf ear to cries of overproduction, others are listening -- namely, the politicians. In the U.S. House, the Tobacco Subcommittee of the Agriculture Committee last week passed a bill that would reduce tobacco acreage by 15 percent. Expectedly, the USDA objected to the bill, saying that cutting production would reduce the amount of tobacco that the U.S. would export to foreign countries and hence it would damage that all-important "balance of trade."

Rep. Dawson Mathis, a Georgia Democrat who proposed the reduction in tobacco acreage, was cynical about the Agriculture Department's objections, saying that the USDA listened to the tobacco companies and not to the farmers. "Obviously they (the companies) would like to have all the tobacco they can get, to keep the price down."

Another bill before the Tobacco Subcommittee would increase the price supports about 10 percent. The price support level for South Carolina's specialty -- flue-cured tobacco -- would go from 93.2 cents per pound to 99.9 cents.

Price supports are the subject of a great many misconceptions on the part of the public. The most common misconception is that the government is subsidizing the tobacco growers, using taxpayers' money to reward inefficiency and assure the tobacco farmers of easy profit. According to a sales supervisor, an ASCS official, and several lawyers contacted by Osceola, stabilization is not costing taxpayers a penny.

The sales supervisor explained how the price support and stabilization system works. All South Carolina tobacco farmers who wish to use the price support system must be stockholders in the Flue-Cured Tobacco Stabilization Corporation of America, a private corporation of farmers based in Raleigh, N.C. The farmers need to buy only one share of stock at $5 to join. Nearly every farmer is a stockholder, out of economic necessity.

When a member-farmer is offered less than 93.2 cents a pound for his flue-cured tobacco, he sells it (technically called "putting it under loan") to the Stabilization Corporation, which is legally required to buy it for the price support level of 93.2 cents. To buy the tobacco, the Stabilization Corporation will get a loan from a USDA agency, the Commodity Credit Corporation. Then, when the Stabilization Corporation finally sells the tobacco -- usually when the price goes above the price support level -- the Stabilization Corporation pays back the loan from the Commodity Credit Corporation, with interest.

Thus the Stabilization Corporation can afford to hold onto the tobacco until it can sell it for at least enough margin to recoup the money it spend handling and storing the farmer's tobacco. The federal government, in the form of the Commodity Credit Corporation, is a little richer thanks to the interest it charges on its loans; also, the federal government gains tax revenues from the farmer and the Stabilization Corporation. And finally, the farmer is assured of getting at least the supported price for his crop.

The Stabilization Corporation has a history of breaking even on its transactions. If it makes a profit, it **can** declare a dividend for its stockholders, the tobacco farmers -- but that's something which hasn't happened in its 35-year history, Marshall Gibbs of ASCS told Osceola. Yet, on the other hand, the Stabilization Corporation has always paid back its loans to the federal Commodity Credit Corporation. "I'm pretty sure that stabilization has never lost money on tobacco," said the ASCS official. "Overall, there was money made for quite a few years on stabilization." But in the last few years, "It's been even," Gibbs added.

The price support system would seem to be ideal, helping everyone involved in the tobacco market. But problems arise then the price support level isn't high enough. The farmers are claiming that the overabundance of tobacco in the past two years has made it necessary to have a floor under tobacco prices if they are to stay in business. When that floor is too low -- as the farmers say it is now -- growers say they can't make enough profit to stay in business.

And that, they contend, is Earl Butz's fault. First he increased the tobacco allotment and caused overproduction, and then he used a formula to determine price supports that was unreasonably low.

Congressman John Jenrette, whose Sixth District constituency includes many of the Pee Dee's tobacco farmers, has become the self-proclaimed legislative champion of the tobaccoman's cause. Jenrette, a member of the Tobacco Subcommittee, has been one of the big backers of the committee's bill.

The way the tobacco bill would increase price supports, Jenrette explained in a telephone interview, would be to change the time period covered by the price support formula. Currently, price support levels are determined by a monitoring of prices during the last three calendar years. Jenrette said the bill, now before the Agriculture Committee, would shift that three-year period back half a year, covering the last three **market years** instead of calendar years. Thus, when the USDA figured the price levels, they would be using "more current date," Jenrette said. Since recent prices are much higher than prices even one market year ago, the Horry County lawyer said, the time shift would have the effect of increasing the price supports 10 percent on the average (seven percent for flue-cured tobacco).

Jenrette predicted that the bill would be passed by the House Agriculture Committee, despite the Agriculture Department's opposition. The bill faces a crucial test in the Rules Committee, though. Jenrette said he expects "liberal, anti-tobacco congressmen" to try to add a string of amendments to the bill, which he doesn't want. So he hopes the Rules Committee will decide that the bill can't be amended -- that it must be passed or rejected as is.

In a separate resolution passed at the same time as the price support bill, Butz would be required to reduce tobacco allotments by 15 percent. Currently, the Agriculture Department controls the poundage of tobacco up for sale, while leaving farmers to plant as many acres as they want. (This is the first year that both poundage and acreage have not been controlled.) Jenrette, a cosponsor of the resolution, wants Butz to put the acreage control back on.

Jenrette claimed that Butz, who can announce next year's quota anytime before December 1, could drive up this year's prices with an immediate announcement that there will be less tobacco grown next year. The Congressman's reasoning was that if the big tobacco companies knew there was going to be less tobacco around next year, they'd scramble to buy more tobacco this year -- thus forcing current prices up.

But lawyer Nick Zeigler, a former state senator and unsuccessful candidate for governor and U.S. Senate, has other ideas. He said there is enough tobacco now under stabilization which tobacco companies could buy cheaply that Butz couldn't possibly drive this year's prices down with a reduced 1976 allotment. Zeigler has other ideas about how to help the tobacco farmers; he has filed a suit on behalf of six tobacco farmers against Butz and most of the major tobacco companies in the U.S.

Zeigler's suit, filed in federal court, alleges that the tobacco companies -- including Liggett and Myers, R.J. Reynolds, Brown and Williamson, American, P. Lorillard, and Phillip Morris -- conspired to fix tobacco prices, and that the Secretary of Agriculture knew about and acquiesced in the conspiracy. The suit is still in the discovery stages, with preliminary information being gathered.

The tobacco farmers filing the suit want it to be a class action, so that the final decision would also be applicable to all of the state's 11,000 tobacco farmers. Zeigler said the defense is contesting that the action doesn't affect all growers. U.S. District Judge Robert Chapman will have to decide whether the class action can be kept, and then the suit will get on to the meat of the matter.

Gregory's Warehouse in Timmonsville

The plaintiffs are claiming that the tobacco companies used a process called "tied bidding" to keep their prices to farmers low. An explanation of the bidding process is appropriate. Buyers for the various tobacco companies -- the big domestic companies of Richmond, or the brokers who buy for several foreign companies at a time -- go down the rows of tobacco in the warehouse and hold up a number of fingers to indicate the price they want to pay. For instance, if the auctioneer opens the bids at $100 per hundredweight and a buyer wants to bid $102, he'll hold up two fingers.

The tobacco farmers' suit was initiated because the growers saw that the buyers were all holding up the same number of fingers (bidding the same). Therefore, the farmers claimed, the buyers must have gotten together before the selling opened and decided that they were all going to bid the same (low) price. Since all the buyers had bid the same, the auctioneer would apportion the piles of tobacco to the buyers on the basis of what they had bought the past year; thus if R.J. Reynolds had bought 20 percent of the tobacco at a certain warehouse the year before, the company would get 20 percent of the piles they were bidding on.

> "...But the growers and the warehouse personnel put little faith in the actions of men like Jenrette and Zeigler..."

The Zeigler suit is an important one, especially so because of the magnitude of damages asked. The suit contends that the tied bidding kept prices to farmers ten cents a pound lower than what they would have been in a free market situation, and says that growers were gypped out of $55 million over a four-year period by the companies. Zeigler explained that since the suit was alleging Sherman Anti-Trust Act violations, the farmers could get triple damages of $165 million on each of two counts, and $3 million on a third count. However, the suit, filed last summer, is far from finished.

But the growers and the warehouse personnel put little faith in the actions of men like Jenrette and Zeigler. As one sales supervisor said, "We can't comment on them. They're politicians. We have a lot of people who come in here -- Democrats, Republicans, George Wallaceites, everybody. We can't afford to offend them by supporting a politician." He seemed totally uninterested in the political manipulations going on in behalf of tobacco farmers, realizing perhaps that those manipulations are essentially vote-getting techniques and haven't done all that much to solve the tobacco farmer's problems.

One reason why the problem of unprofitable farming is difficult to address is that it is partly a result of a world-wide economic problem. Anywhere from 40 to 50 percent of the South Carolina flue-cured tobacco is sold abroad -- and those sales have been off badly during the first 19 days of the 1975 market season, said the sales supervisor. In the case of Britain, he commented, the British government didn't want to keep out tobacco by raising its import taxes from $12 to $18 a pound: "they simply wanted the taxes." Yet the tax hike has significantly decreased purchases by British buyers. West Germany has also increased its import duties, and "we've lost the Eastern trade altogether," he said. "At present, we know that a lot of our former customers are not on the market."

Foreign sales should improve a good deal later in the marketing season, which should last until early November, he predicted. "The foreign trade likes the upstalk tobacco," which will be marketed later, he said. "There's not much nicotine or flavor in downstalk tobacco."

What rankles the farmers is that the government has profited from the tobacco trade -- through taxes and interest -- but it hasn't done much for the growers. "It doesn't cost the government one red cent to put supports on this," said one disgruntled grower. "The government has never lost a dime on tobacco -- in fact, they've gained billions of dollars through taxation."

Tedders, the young farmer from Darlington County, said he isn't disheartened by tobacco prices. He won't make as much money as he'd hoped, but he'll stay in tobacco because he likes it. "There a lot of fellows," he added, "who got back into tobacco last year when it looked like we would have a good year. I think a lot of them may be out come next year."

by Bob Thompson

events & entertainment

EDITED BY VENSON STEADMAN

CINEMA

ATLANTIC I THEATRE 3220 Two Notch Road, 786-0790

"Ali the Man, Ali the Fighter" is a documentary about Howard Cosell's favorite prizefighter. It's rated G, and the show times are 3:30, 6:15, and 9.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"Passions of Carol" and "Stranger" are the porny numbers on this week's bill. Rated X, with continuous shows from 3:30, last complete show at 8:30.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Bucktown" stars Fred Williamson and Pam Grier in what looks to be still more blaxploitation. R. 1, 3, 5, 7, and 9.

CAPRI THEATRE, 1519 Harden Street, 254-5601

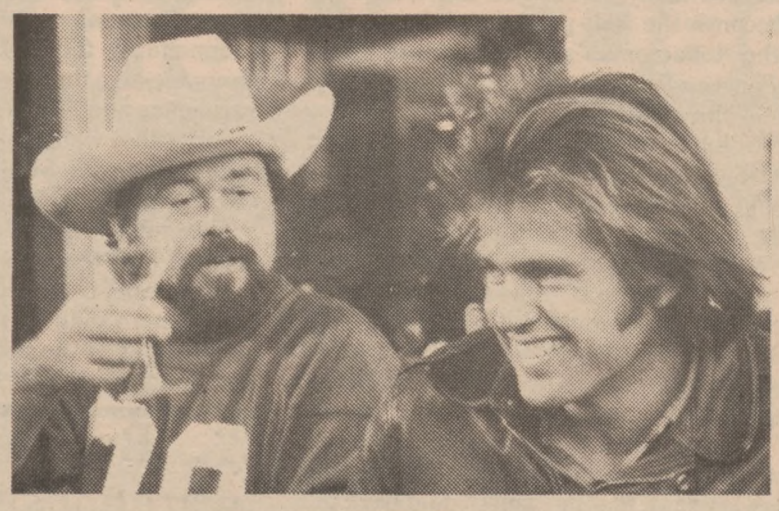
"Slip Up" and "It Happened in Hollywood." X. Shows continuous from 1 p.m.

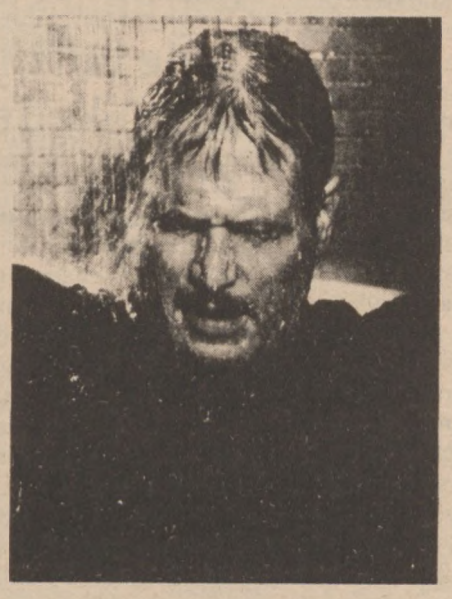
CINE-ART THEATRE, 1017 Washington Street, 779-3039

"The Sexpert" is first with "Teenage Cheerleaders" starring Tina Russell and Mark Stevens following. Rated X, they show continuously from 1.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1110

"Jacqueline Susann's Once is Not Enough." Once is too much for this sleazy teaser about a Justinian innocent (Deborah Raffin) adrift in the sexual wilds of the big city. The range of titillation includes not only some low suggestiveness (Raffin is hung up on daddy Kirk Douglas, rich bitch Alexis Smith gives Melina Mercouri a big sloppy kiss), but the spectacle of such actors as Douglas, Smith, Mercouri, Brenda Vaccaro, and (less surprisingly) George Hamilton prostituting themselves to Susann's sexual soap opera. David Jansen plays Susann's cretinous conception of a drunken, brawling nearly impotent Norman Mailer, but not even that's funny, just disgusting and rather depressing. Rated R, and the times are 1:30, 6:30, and 9.





Top: Tim McIntire and Paul LeMat in "Aloha, Bobby and Rose." Left: Paul Newman in "The Sting."

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1110

"Jaws." Richard Dreyfuss, Roy Scheider, and Robert Shaw go fishing in what is fast becoming the biggest money hit in movie history. PG. 2, 4:30, 7, and 9:30.

FOX THEATRE, 1607 Main Street, 254-5212

"The Sting." Robert Redford and Paul Newman are cute as pie in this 1974 film about lovable con men. Pleasantly distracting, but the Best Picture Oscar and enormous financial success (a nine months run in Columbia) couldn't change the fact that it's totally trivial. Robert Shaw is the heavy, and the other character actors are the familiar Universal faces. PG. 1:30, 4, 6:30, and 9.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022

"Race With the Devil." Another rubber-peeler, this one with Peter Fonda and Warren Oates. PG. 2:15, 4, 5:45, 7:30, and 9:15.

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022

"Aloha, Bobby and Rose." Young lovers flee the law with a background of nostalgic settings and top forty music. Sounds familiar. PG, 2:30, 4:15, 6, 7:45, and 9:30.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"Nashville." Robert Altman's easy-going, improvisational methods find their natural place in this epic about the country music capital , and, by implication, America's heartland. It succeeds not so much as a whole as the sum of the parts supplied by the many fine actors including Henry Gibson, Lily Tomlin, Keenan Wynn, Ned Beatty, Keith Carradine, Shelley Duvall, and Gwen Welles (many of whom developed through Altman movies), and if the critics have possibly oversold the controlling insights behind it, it's still a remarkable effort in a style refreshingly unlike anything else being made today. R. 3, 6, and 9.

MIRACLE THEATRE, 1228 Main Street, 256-1950

"Love and Death." Not as funny as "Sleeper," but it maintains Woody Allen's position as the leading director in pure film comedy as opposed to comedy-adventure, comedy-romance, comedy-nostalgia, etc. The characters and philosophical concerns are from Tolstoy, Dostoyevsky and company, the gags New York Yiddish. With perhaps more of Diane Keaton than is strictly healthy, and Woody fighting Napoleon. PG. 2:30, 4:15, 6, 7:45, and 9:30.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Rollerball." Norman Jewison ("Fiddler on the Roof") tries to capture the hyped up, apocalyptic style of Stanley Kubrick (i.e. the music is Bach's Toccata and Fugue in D minor) but whereas the ultra-cool Kubrick was just playing games, Jewison takes himself and his rather unsubtle ideas seriously. The results are laughable, but the action sequences at least are well directed. 3, 5:15, 7:30, and 9:45. On August 22nd and 23rd the late show will be "W.W. and the Dixie Dance Kings."

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Race With the Devil" plays here too. 2:15, 4, 5:20, 7:10, and 9.

RICHLAND MALL I THEATRE, Richland Mall, 782-2228

"The Apple Dumpling Gang." Don Knotts, Tim Conway, and Susan Clark in a Disney film about bumbling crooks. G. 1, 3, 5, 7, and 9.

RICHLAND MALL II THEATRE, Richland Mall, 782-2228

"Beyond the Door." Poor Juliet Mills has caught the exorcism disease and can't stop her head from swiveling and talking in funny voices. With Willian Shatner thrown in, what more could you ask? The times are 2:25, 4:25, 6:15, 8:05, and 9:55 on the weekend and change to 2, 3:50, 5:40, 7:30, and 9:20 on Monday through Thursday. The late show for August 22 and 23 is "Cabaret."

CLUBS

THE FORUM, 1520 Senate Street, 771-9973

Bobby Holliday will sing on August 22 and 23. Pam, Don and Blind Dave are scheduled for next Monday, Rusty Davis for Thursday, "Menage a Trois" for Friday and Saturday, August 29 and 30. The cover charge is $1 on Fridays, Saturdays, and Mondays, other times free; happy hour lasts from 2 until 7 daily.

THE COPPER DOOR, 2307 Rosewood Drive, 771-9387

On the 22nd and 23rd, John Bailey and his group will appear. Next week: "Asterisk." Call for information on cover charges.

THE LEFT GUARD, 2728 Rosewood Drive, 799-2575

"Law" is the group for this weekend. "Faustus" sings all next week. The club is usually free for members Mondays and Tuesdays, $1.50 after 9 on Wednesdays and Thursdays, $2 or $2.50 on the weekend.

THE SECOND LEVEL, 2011 Devine Street, 771-4794

"Erospace" for August 22 and 23. Next week will have Bobby Holliday on Monday, Larry Rhodes on Tuesday, Rob Crosby on Wednesday, Jim, Lee, and Connie on Thursday, and Bobby Holliday again on the 29th and 30th. The cover is 50 cents during the week, $1 on the weekend. Happy hour is from 4 until 7.

THE PUMPERNICKEL, Arcade Mall, Downtown, 254-0775

Mary Hill and her jazz quartet for Friday, August 22. Jim, Lee and Connie sing on Saturday the 23rd, Monday, the 24th, and the following Saturday, Jim, Susan, and Blind Dave on Tuesday, Charles on Wednesday, and Birdfish on Thursday. No cover; the happy hour is from 4 til 8.

THE THREE CHAIRMEN, 1824 Edmund Road, Cayce, 794-1290

"Love's Labor," a folk-pop group for the 22nd, "Just Two" perform on Saturday, the 23rd. Both groups will also be appearing next weekend. No cover charge.

THE CHOPPING BLOCK, 1021 Briargate Circle, 772-2011

Eddie "Sweet Thang" Brown sings for the last two weeks in August. No cover charge.

MUSIC

Linda Ronstadt will be appearing at Carowinds on Friday and Saturday August 22 and 23. There will be two shows each night, and admission is included as part of the $6.50 daily ticket price.

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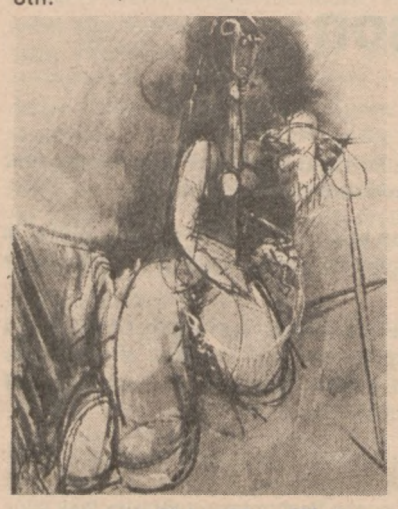
BOBBY HOLLIDAY TUESDAY

Led Zeppelin is scheduled to appear at the Atlanta Stadium on August 31 at 8 p.m. Tickets are $8 in advance, $10 on the day of the show, with a 50 cents handling charge for mail orders and may be obtained by writing the stadium at P.O. Box 4064, Atlanta, Ga. 30302.

ART

The S.C. State Craftsmen organization will be having their annual show and sale on August 22 and 23 in the Dutch Square Shopping Mall. Works being sold will include pottery, jewelry, metal sculpture, woodworking, and weaving, and will be exhibited from 10 a.m. to 9 p.m. on Friday and 10 a.m. to 6 p.m. on Saturday.

Registration for Fall Classes of the Richland County Art School will begin September 2nd and continue through the 5th. Adults may choose from courses in jewelry, sculpture, photography, pottery, and figure drawing. Youth instruction will be offered in drawing and painting. The registration will be from 10 a.m. to 4 p.m. in the Columbia Museum of Art Library, and anyone wishing more information may write the Museum or call 799-2810. The classes will begin on September 8th.



"The Model" by Max Weber

SPECIALS

Sandlapper magazine is now accepting entries for its first annual fiction writing competition. The stories should be between 1500 and 3000 words in length and deal with subject matter of the Southern region. The prizes offered will be $300 first, $200 second prize, and $100 third, and the top awarded story will be published in the January, 1976 issue of **Sandlapper**. Authors should submit their manuscripts by September 30, 1975, with a stampted, self-addressed envelope enclosed and name not printed on the manuscript but attached by means of a 3 x 5 card. Entries should be addressed to, Sandlapper Fiction Competition, P.O. Box 1668, Columbia, 29202.

POLITICS

A Bicentennial Edition of the "Directory of Public Officials" is now available from the Columbia League of Women Voters. The reference guide gives salaries, functions, terms of office, addresses, and telephone numbers of local representatives as well as information on how to contact them and background on such current issues as school systems, taxes, hospitals, Museums, political party officials, and the polling operation. Those wishing to obtain a copy may do so by contacting the League at 2838 Devine Street, 29205. The price is $1.25 by mail, and $1 if picked up in person.

THEATRE

Workshop Theatre will be beginning its season on September 2nd with "Cabaret." This production of the Broadway musical will be directed by Jim E. Quick and will star Ellen Holman, Adrian Elder, and Jeffrey Judson. Ticket prices are $3.50 for adults, $2.50 for students, and the box office opens to the general public on Tuesday, August 26th. Curtain time is 8 p.m. nightly for the run, which will continue through September 20th.

TELEVISION

Saturday, August 23

1:30 p.m. - Don Kirshner's Rock Concert. The guests are: The Guess Who, Labelle, and Average White Band. (Channel 25)

2:15 - Baseball. The Cincinnati Reds play the Pirates in Pittsburgh. (Channel 10)

3 - Feeling Good. Dick Cavett hosts this series about good health and how to keep it. See it soon if your going to since PBS has given the show the ax. (Channel 35)

8 - Philadelphia Folk Festival. Patrick Sky and Martin Carthy, John Hartford, and blues singer Victoria Spivey. (Channel 35)

8:30 - Big Eddie. Early start for a new fall series. Its about an ex-swindler (Sheldon Leonard) who's trying to go straight as the proprietor of a sports arena. Sheree North plays his similarly shady wife. (Channel 19)

9 - Football. The NFL continues its early start with this exhibition game between the Los Angeles Rams and the Buffalo Bills. (Channel 10)

10 - After a less than auspicious start, Dick Cavett's summer series will continue this week with Peter Ustinov, Jean Stapleton, and singer Neil Sedaka. With Stapleton as a tourist being harrassed by Ustinov as an Italian con man, the comedy promises more of the pedestrian same from last week, although the marvelous Imogene Coca has been added to the regulars. (Channel 19)

10 - Hollywood Television Theatre. "The Chinese Prime Minister" is a teleplay by Enid Bagnold about a famous actress (played by Dame Judith Anderson) who must face the fact that she is growing old. (Channel 35)

11 - Movie. "The Verdict." Sidney Greenstreet, that heaviest of screen heavies, spars with Peter Lorre in this 1946 Warner's thriller set in London. (Channel 19)

Sunday, August 24

1 p.m. - Movie. "If You Knew Susie." Eddie Cantor and Joan Davis as retired vaudeville stars who have trouble coping with their snobbish neighbors until they inherit a bundle. Obviously a vehicle cooked up for Cantor, who by 1948 must have been something of a dim memory. Note this early appearance of Sheldon Leonard, who starts this week in his own TV series. (Channel 19)

2:30 - Tennis. Lots of stars bat volleys at each other in the Robert F. Kennedy Pro-Celebrity Tennis Tournament. Fans may watch for Bill Cosby, Merv Griffin, Elton John, Arthur Ashe, Pancho Gonzales and others. (Channel 25)

4 - Golf. The Tournament Players Championship from Fort Worth, Texas. (Channel 25)

6 - Conversations With Eric Sevareid. Sevareid queries novelist, economist, and former Hollywood scriptwriter Leo Rosten on his views. (Channel 19)

7:30 - Manhattan Transfer. Gabriel Kaplan is this week's guest in this summer series that celebrates the popular American songs of the past. (Channel 19)

8:30 - Movie. "The Odd Couple" has all of the Neil Simon virtues and faults, that is, some funny gags but all too little else. Jack Lemmon and Walter Matthau are the mismatched roommates in this movie version. (Channel 25)

11:15 - Movie. "Adventures of a Queen." Irwin Allen made this TV movie about a psycho who's going to reduce the Queen Mary to rubble unless he's given $20,000,000. That's several million less than Allen made on his similarly water-bound "Poseidon Adventure," which was also something like stealing. Robert Stack, Bradford Dillman, and Ralph Bellamy are the stars. (Channel 19)

Monday, August 25

8 p.m. - Joe Garagiola. In this pre-game program Garagiola talks to Edward Villella of the New York Ballet on the athletic similarities between sport and art form. (Channel 10)

9 - Movie. "The Legend of Lizzie Borden." Did demure spinster Borden (Elizabeth Montgomery) give her mother 40 whacks? This TV movie sets out to answer the famous question and along the way is reportedly quite bloody. (Channel 25)

9 - Beacon Hill. Another

[Continued on page 12]

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events

Continued from page 11

advance premiere, this one is the CBS, Boston-set version of the British "Upstairs, Downstairs." It promises lots of characters and plots and soap, and this opener is a two hour introduction to the various participants. (Channel 19)

Tuesday, August 26

9 p.m. - Movie. "Man in the Wilderness." An allegorical absurdity about a man (Richard Harris) who is left in the wild to die by the ruthless head of a trapping expedition (John Huston), and then sets out against all obstacles to obtain his revenge. Some good scenes with Harris and some very bad ones with Huston, but the movie's really idealogical, and idealogically it's a mess. (Channel 25)

1 a.m. - Tomorrow. Transcendental meditation is the subject. (Channel 10)

Wednesday, August 27

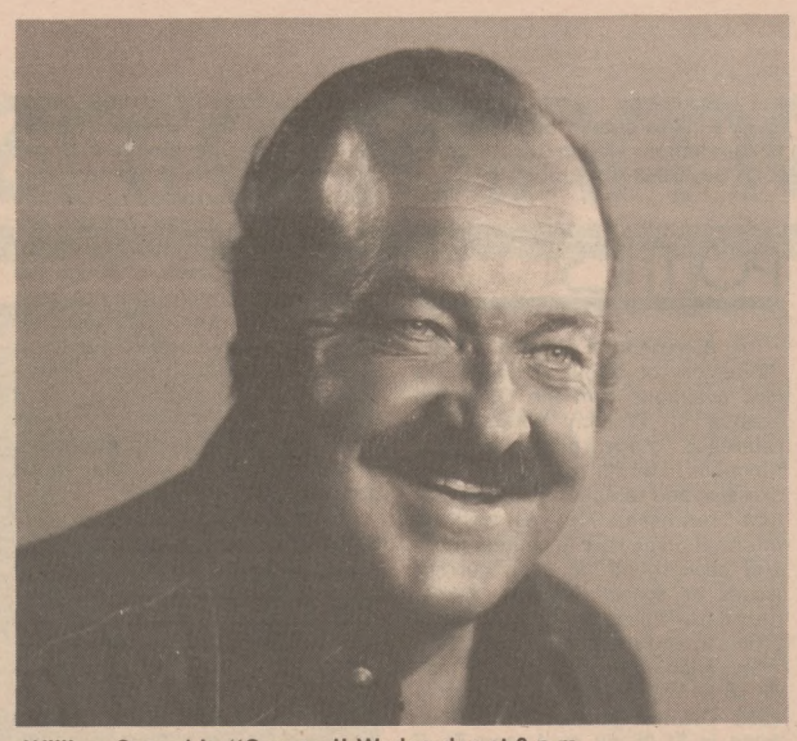
9 p.m. - Life of Leonardo Da Vinci. Leonardo and Michelangelo paint murals on opposite walls of the same building in this episode that focuses on the relationship between the two men. (Channel 35)

8:30 - Movie. "Locusts." Ron Howard and Ben Johnson fight off a plague in a TV film from last year. (Channel 25)

1 a.m. - Tomorrow. Snyder hosts a program about the fifties' blacklists. (Channel 10)

Thursday, August 28

9 p.m. - Movie. Obviously determined on constantly topping themselves, "Nostalgia Theatre" this week presents what will unquestionably be the TV event of the summer. Orson Welles' "Citizen Kane" was twice chosen in 1962 and 1972 by international critics' polls as the greatest movie ever made, and certainly no one would argue that it is one of the most influential. Welles' movie debut in 1941 not long after the famous Martian broadcast stunned the industry by fully exploring movie



William Conrad in "Cannon," Wednesday at 9 p.m.

tycoon/would-be politician William Randolph Hearst, gave some embarassing (and some invented) details about that figure's love life and sensationalistic journalistic practices, and the subsequent attacks that Welles received from the giant Hearst organization and the movie industry (Louis B. Mayer offered to buy the negative so he could burn it) increased his notoriety but almost sank his career. The film is presented as the search for truth about a mythical figure, and if it never satisfactorily answers the questions it raises, probably no film has ever been so rich with specifically cinematic ideas. The script was co-authored by Herman Mankiewicz, the brilliant music by Bernard Herrmann (who later worked with Hitchcock), photography by Gregg Toland, and the cast, mostly from the old Mercury Company, included Joseph Cotten, Agnes Moorehead, Dorothy Comingore, Everett Sloane, George Coulouris, Ruth Warrick, and of course Welles himself in the lead. (Channel 19)

11:05 - Movie. "The Tiger Makes Out." Murray Schisgal's world of the frustrated middle-class with radical mailman, Eli Wallack, kidnapping housewife (and his wife) Ann Jackson. As the title suggests, love conquers for the finish. (Channel 19)

1 a.m. - Tomorrow. The captain of the Mayaguez is slated to discuss his ship's seizure. (Channel 10)

Friday, August 29

11:05 p.m. - Movie. "The Dunwich Horror." The Lovecraft story with Sandra Dee, Deqn Stockwell, Ed Begley, and Sam Jaffe. (Channel 19)

1 a.m. - Midnight Special. Freddie Prinze, Jose Feliciano, Johnny Rivers, Waylon Jennings, and George McCrae. (Channel 10)

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Jack Anderson

[Continued from page four]

Testing Detente: The crisis in Portugal could well become the first real test of detente between Russia and the United States.

Portugal is virtually in a state of civil war. The military junta, in cahoots with the Portuguese Communist party, would like to establish a Communist state.

The Portuguese people, on the other hand, are largely Catholic and conservative. In elections last April, only 12.5 per cent of the voters supported the Communists. In recent weeks, the supporters of democracy have burned Communist offices.

All of this leaves Moscow in a quandary. The Portuguese Communist organization is the most pro-Soviet party in western Europe. The Kremlin, therefore, would like to see the Portuguese comrades take over Lisbon.

However, the Soviets are pursuing a policy of relaxation with the West. They just signed a decument in Helsinki which promised peaceful cooperation with the United States, Canada and western Europe.

What, then, will the Soviets do in Portugal?

American intelligence analysts believe the Kremlin has worked out a two-track policy. For the record, they are keeping hands off in Portugal. Stories leaked out of the Kremlin suggest the Russians have told the Portuguese Communists to cool their revolutionary ardor.

But behind the scenes, the KGB and Cuban Communists are quietly working in Lisbon to help their Portuguese colleagues.

A Fidel Funny: The exchange between George McGovern and the Cuban premier also revealed Castro's sense of humor. When McGovern asked for the release of the eight Americans, Castro replied with a question. "You want all of them?" he asked.

"Yes," replied a puzzled McGovern. "All of them."

"Well," the Bearded One responded, "If I give all of them to you, what will I have left when Sen. Kennedy comes?"

The Three Chairmen

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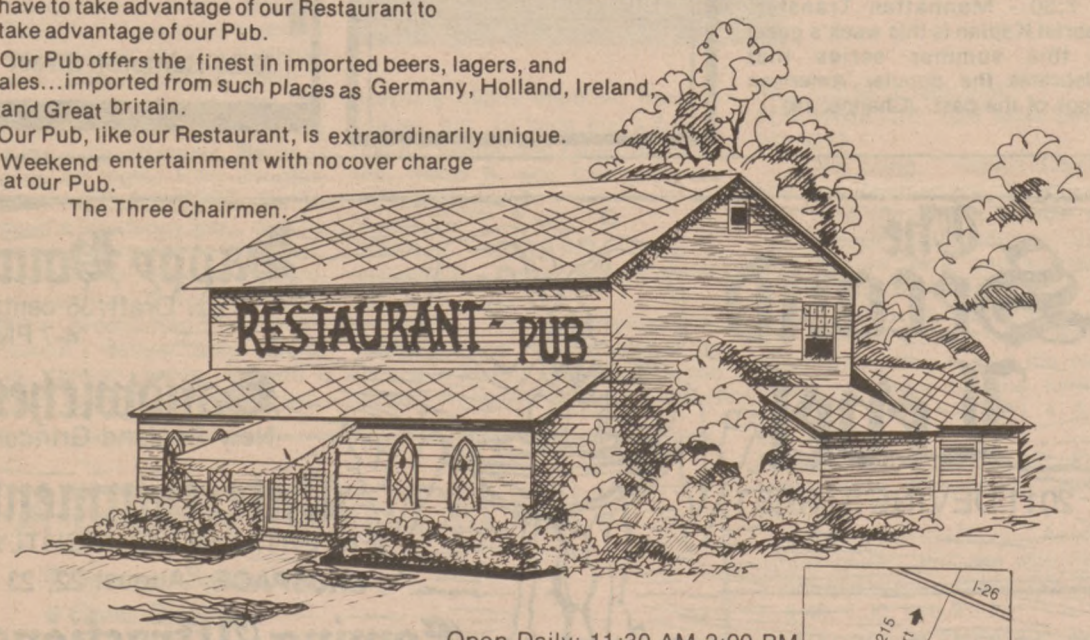
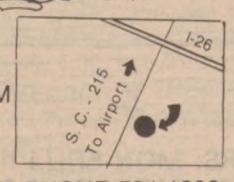
The Three Chairmen.





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The ultimate, not the best, Altman film

Robert Altman

If, as has been said, good poetry is not heard, but overheard, then Robert Altman may well be the poet laureat of current movies. Altman's style of filmmaking is so relaxed and casual it's almost accidental; from his first real emergence in **M*A*S*H** through the dreamily lyrical **McCabe and Mrs. Miller** to his most recent and most low pressure movies, **Thieves Like Us** and **California Split**, Altman has developed a method of storytelling that depends more on a kind of overhearing of the subject than the usual structuring and stylistic transformation. His films are typically about an environment, a milieu, rather than a specific theme or idea, and they seem to grow almost organically from the surroundings he creates. As a result, they're very easy to take -- they don't, like some recent unmentionables, grab the audience by the lapels and shout their concerns in our faces, but rather insinuate themselves through an easy, unforced, good-natured obliquity.

By this definition, **Nashville** is probably the ultimate Altman film, although not, I think, his best. The entire movie is a milieu and has been conceived in terms as simple and unpretentious as its title: it's about five days in the life of America's country music capital and the lives of 24 characters who have been invented to inhabit it. They range from the lowly but ambitious, like a straw-headed and utterly untalented waitress on the make (Gwenn Welles) and a spacy but surprisingly talented housewife (Barbara Harris), to the more established middle class, a gospel singer (Lily Tomlin), her corpulent good ole boy of a husband (Ned Beatty), and a businessman whose wife is dying. (Keenan Wynn), to the Nashville royalty, king, Mayor Haven Hamilton (Henry Gibson), queen, singer Barbara Jean (Ronee Blakely), and rival princess Connie White (Karen Black). Altman and his scriptwriter, Joan Twekesbury have interwoven these lives throughout the film in a manner that is, as has been widely pointed out, "novelistic," that is, characters continually revealing or disguising relationships with each other until all the threads come together in a Dickensian climax, and they have supplied some other motifs more characteristically Altmanesque. A sound track cruises the background of most of the scenes, (remember that ubiquitous loudspeaker in **M*A*S*H**), spieling the comic rhetoric of an off-beat populist Presidential candidate called Hal Phillip Walker; a mysterious freak with sunglasses and a three-wheeled motorcycle also keeps popping up in the backgrounds. The camera sweeps and zooms across the scenery, moving easily from one character and situation to another, and the filling of the unused screen space with comic car accidents (as in **Weekend**), minor characters reacting or performing bits of business, and the hubbub of overlapping dialogue (by means of a special multichannel recording method developed for Altman), creates a swirl of seemingly disorganized but ultimately resolved activity.

If all this sounds a bit strange, it's because Altman's methods are unlike any other major American director now working. Most current films, even the good ones, are made according to an almost Betty Crocker style formula -- that is, choose a genre, choose a style, choose a star or stars of known characteristics around which the other elements can be built. Altman throws away this rule book by taking chances on unlikely subjects and allowing his actors to frequently improvise their material. Sometimes this technique doesn't work, but in **Nashville** it pays off splendidly for among the best things in this movie are the performances and the songs with which the characters indirectly describe themselves and which most of the actors actually wrote. Certainly these lyrics and dialogue are not particularly brilliant or clever; actor improvisations, at least in my experience, rarely are. But by drawing more on their own experiences than those of a single writer or director, the actors enrich the film and reveal resources that one might barely have suspected. Few who remember Henry Gibson as the bashful deliverer of doggerel poems on **Laugh-In** could guess that he would turn in such a brilliant portrait as the jovial but privately scheming and steely-eyed Haven Hamilton, or compose songs -- "200 Years," "For The Sake of the Children," "Keep A Goin' " -- so subtly related to the movie's theme (their schmaltzy sentiments do recall those old poems though). Keith Carradine, who was good in **McCabe** and **Thieves**, is suddenly an important actor in the role of the oversexed member of a visiting folk trio and provides what are probably the film's two best songs, "It Don't Worry Me" and "I'm Easy." Karen Black's recently misused abilities and oddly coarse features may have found their natural home in Connie White, a character representing the more commonplace sort of country success, and Ronee Blakely, who really is a country singer, has obviously worked from both her career and music to convincingly provide the central character, the frail, neurotic, idolized Barbara Jean.

> "...By drawing more on their own experiences than those of a single writer or director, the actors enrich the film and reveal resources that one might barely have suspected..."

And with the exception of Geraldine Chaplin as a BBC reporter who babbles impressionistic nonsense into a tape recorder, the non-singing performers are equally fine (Lily Tomlin more than equal); these 24 actors make **Nashville** very much worth seeing. But I began this review with an if and deliberately so, for I must declare a certain ambivalence toward Altman's recent movies and **Nashville** in particular. Surely one can appreciate his reasons for discarding the phoniness of most movie ways, the banally predictable camera placement and clockwork cutting, but in films like **Thieves Like Us** and **California Split** he seems to have provided all too little to replace them. In **Thieves**, particularly, the technique was so offhand as to be downright sloppy; it was an enjoyable and extremely naturalistic sort of movie, but one couldn't help wishing for a little more of the art of, say, that previous effort on the same material, **Bonnie and Clyde** (and for that matter, why another movie on a subject that had already been filmed four times?). This same sort of flab is to be seen in **Nashville**, scenes that don't quite work or that could have been made better, awkard parallelling between subplots, and they're unquestionably flaws in the film. Despite Altman's attempts to underplay the medium and move more directly to experience, a movie, after all, has to be **wrought**, and the creativity with which the director puts his subject on screen is part of the pleasure we take in it. **Nashville** just doesn't seem highly enough wrought to be the great film that many of the critics have said it is.

But as usual, Altman has in the end provided moments that make such a carp seem almost irrelevant. What has finally been most satisfying to me in his movies has been the way he has developed his character relationships -- Warren Beatty and Julie Christie in **McCabe and Mrs. Miller**, Elliot Gould and Donald Sutherland in **M*A*S*h**, Gould and George Segal in **California Split** -- and it's just such a relationship that provides the film's most subtly affecting scene. Keith Carradine sings the seductive "I'm Easy" across a crowded cafe, and as the camera slowly closes in on the woman he is trying to seduce, the singer/housewife played by Lily Tomlin, we suddenly see in her reaction why she will have an affair with him and what it will mean to him; the camera and Altman's performers reveal to us something that would probably be impossible to communicate in any other way. It's a sequence produced out of what I can only call creative instinct, defiant of any meaningful criticism or analysis, so why try? In an Altman movie, the only thing to do is just relax and join the party.

richland county legal notices

SUMMONS

State of South Carolina
County of Richland
Creswell Elmore,
Petitioner,
vs.

Mattie Harmon Elmore,
Respondent.

In the Richland County Court

TO: MATTIE HARMON ELMORE:

YOU ARE HEREBY SUMMONED and required to answer the Petition in this action, of which a copy is herewith served upon you, and to serve a copy of your answer to the said Petition upon the subscribers at their office, 1107½ Washington Street, Columbia, South Carolina, within twenty (20) days after the service hereof, exclusive of the date of such service; and if you fail to answer the Petition within the time aforesaid, the Petitioner in this action will apply to the Court for the relief demanded in the Petition.

JOHNSON, TOAL & BATTISTE, P.A.

BY I.S. Leevy Johnson
Attorney for Petitioner

Columbia, South Carolina
July 31, 1975

FINAL DISCHARGE

Notice is hereby given that Edward A. Jenkins, Jr., Executor of the estate of Virginia H. Jenkins, Deceased has this day made application unto me for a final discharge as such Executor; and that the 25th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 25, 1975

FINAL DISCHARGE

Notice is hereby given that Oliver Wendell Hughes, Executor of the estate of Lydia Burnett Hughes, Deceased has this day made application unto me for a final discharge as such Executor; and that the 25th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 23, 1975

FINAL DISCHARGE

Notice is hereby given that Gregory Brown, Administrator of the estate of Josephine Lewis, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 25th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 23, 1975

FINAL DISCHARGE

Notice is hereby given that Gordon Allen Crews, Administrator of the estate of Arthur Jennings Crews, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 25th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 25, 1975

FINAL DISCHARGE

Notice is hereby given that Inez Martin Grant, Executrix of the estate of Martha R. Martin, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 25th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 25, 1975

FINAL DISCHARGE

Notice is hereby given that Jacqueline P. Blackmon, Administratrix of the estate of Alma Wright Petty, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 25th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 24, 1975

FINAL DISCHARGE

Notice is hereby given that Robert L. Smith, Sr., Administrator of the estate of Robert L. Smith, Jr., Deceased has this day made application unto me for a final discharge as such Administrator; and that the 28th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 28, 1975

richland county legal notices

FINAL DISCHARGE

Notice is hereby given that Mamie G. Germany, Executrix of the estate of Thomas E. Germany, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 28th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 28, 1975

FINAL DISCHARGE

Notice is hereby given that Bertram C. Arnold, Executor of the estate of Hugo Weiss, Deceased has this day made application unto me for a final discharge as such Executor; and that the 28th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 28, 1975

FINAL DISCHARGE

Notice is hereby given that Kenneth J. Caughman, Administrator of the estate of Nannie Smith Rose, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 29th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 29, 1975

FINAL DISCHARGE

Notice is hereby given that Harry Roy Mays, Executor of the estate of Kittie Sears Mays, Deceased has this day made application unto me for a final discharge as such Executor; and that the 29th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 29, 1975

FINAL DISCHARGE

Notice is hereby given that Brunson A. Derrick, Jr., Executor of the estate of Laura M. Derrick, Deceased has this day made application unto me for a final discharge as such Executor; and that the 29th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 29, 1975

FINAL DISCHARGE

Notice is hereby given that Mary Wylie Cely, Guardian of the said estate of Patrick C. Cely, Minor, has this day made application unto me for a final discharge as such Guardian; and that the 28th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 28, 1975

FINAL DISCHARGE

Notice is hereby given that The South Carolina National Bank, Trustee of the estate of Arthur St. Julian Simons, Deceased has this day made application unto me for a final discharge as such Trustee; and that the 28th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 28, 1975

FINAL DISCHARGE

Notice is hereby given that Heriberto Batiz, Executor of the estate of Doris L. Batiz, Deceased has this day made application unto me for a final discharge as such Executor; and that the 28th day of August 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 28, 1975

FINAL DISCHARGE

Notice is hereby given that The South Carolina National Bank, Executor of the estate of George D. Bowie, Deceased has this day made application unto me for a final discharge as such Executor; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
August 1, 1975

FINAL DISCHARGE

Notice is hereby given that Jeannette Prince Dent and Flossie Prince Cromer, Administratrices of the estate of Beulah Prince Taylor, Deceased has this day made application unto me for a final discharge as such Administratrices; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
August 1, 1975

FINAL DISCHARGE

Notice is hereby given that Alvona Fromm Arnett and Carolyn Fromm Taylor, Administratrices of the estate of Alberta C. Fromm, Deceased has this day made application unto me for a final discharge as such Administratrices; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
August 1, 1975

FINAL DISCHARGE

Notice is hereby given that James L. Calhoun, Jr., Executor of the estate of Virginia L. Calhoun, Deceased has this day made application unto me for a final discharge as such Executor; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 31, 1975

FINAL DISCHARGE

Notice is hereby given that Shirley Thompson Draffin, Guardian of the estate of Frank Craig Draffin, Minor has this day made application unto me for a final discharge as such Guardian; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 30, 1975

FINAL DISCHARGE

Notice is hereby given that Hildreth Jordan Green Love, Guardian of the estate of Susan A. Green Hampton, Minor has this day made application unto me for a final discharge as such Guardian; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 30, 1975

FINAL DISCHARGE

Notice is hereby given that Gus J. Chigges, Executor of the estate of John K. Chigges, Deceased has this day made application unto me for a final discharge as such Executor; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 30, 1975

FINAL DISCHARGE

Notice is hereby given that Harry J. Cooke Guardian of the estate of Robert Burton Cooke, Minor has this day made application unto me for a final discharge as such Guardian; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 30, 1975

FINAL DISCHARGE

Notice is hereby given that Eura Hendley Boozer Administratrix of the estate of William Gerald Boozer, Deceased has this day made application unto me for a final discharge as such Administrix; and that the 2nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge
Richland County, S.C.
July 30, 1975

FINAL DISCHARGE

Notice is hereby given that Marion Lott Rees, Guardian of the estate of Andrew Carlton Rees, Minor has this day made application unto me for a final discharge as such Guardian; and that the 5th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 5, 1975

FINAL DISCHARGE

Notice is hereby given that Willie E. Malloy, Administrator of the estate of Juanita Evans Malloy, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 5th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 5, 1975

FINAL DISCHARGE

Notice is hereby given that Pearl Brozovitz, Administratrix of the estate of Artiemicha Kinlaw, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 5th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 5, 1975

FINAL DISCHARGE

Notice is hereby given that Roberta Manning Nevius Sessions, Committee of the estate of Nannie Stafford Manning, NCM has this day made application unto me for a final discharge as such Committee; and that the 5th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 5, 1975

FINAL DISCHARGE

Notice is hereby given that Thelma H. Hawkins, Executrix of the estate of Colie B. Hawkins, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 4th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 4, 1975

FINAL DISCHARGE

Notice is hereby given that Nancy Green, Executrix of the estate of Heyward Anderson, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 4th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 4, 1975

FINAL DISCHARGE

Notice is hereby given that Eva Wassum Cunningham, Executrix of the estate of Robert Brown Cunningham, Jr., deceased has this day made application unto me for a final discharge as such Executrix; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 6, 1975

FINAL DISCHARGE

Notice is hereby given that Edward Bingham, Jr., Administrator of the estate of Ann Elizabeth Bingham, deceased has this day made application unto me for a final discharge as such Administrator; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 6, 1975

FINAL DISCHARGE

Notice is hereby given that David Andrew Epting, Jr., Executor of the estate of Annie Davis Epting, Deceased has this day made application unto me for a final discharge as such Executor; and that the 11th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 11, 1975

FINAL DISCHARGE

Notice is hereby given that Vivian Hadden Madden, Executrix of the estate of George Bright Madden, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 11, 1975

FINAL DISCHARGE

Notice is hereby given that Lugenia Hammond, Administratrix of the estate of Lula Mae Brown, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Citizens and Southern National Bank of S.C., Executor of the estate of Nan M. Dempsey, Deceased has this day made application unto me for a final discharge as such Executor; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Henry M. Satterwhite, Sr., Administrator of the estate of Mildred A. Satterwhite, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Florence M. Corbett, Administratrix of the estate of Hortense W. Grant, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Cleo Creech Duensing and Susie Creech Brown, Executrices of the estate of Horace W. Creech, Deceased has this day made application unto me for a final discharge as such Executrices; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Donald R. Shealy, Executor of the estate of J. Malcom Shealy, Deceased has this day made application unto me for a final discharge as such Executor; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 13, 1975

FINAL DISCHARGE

Notice is hereby given that Ferry Mae O'Berry, Administratrix of the estate of Herman O'Berry, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland, S.C.
August 13, 1975

FINAL DISCHARGE

Notice is hereby given that Elizabeth L. Bouknight, Executrix of the estate of M.A. Bouknight aka Mendal Alex Bouknight, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 15, 1975

FINAL DISCHARGE

Notice is hereby given that Edgar L. Williams, Jr., Executor of the estate of Elizabeth B. Williams, Deceased has this day made application unto me for a final discharge as such Executor; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 14, 1975

FINAL DISCHARGE

Notice is hereby given that Bankers Trust of South Carolina, N.A., Executor of the estate of Paul W. Phillips, Jr., Deceased has this day made application unto me for a final discharge as such Executor; and that the 18th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 18, 1975

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Clark Julius Wilson has applied to me for Letters of Administration on the estate of Julius Melvin Wilson deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 21st day of August 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 6th day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Max Kahn has applied to me for Letters of Administration on the estate of Ralph Walker Shaw deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 25th day of August 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 8th day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Sarah Jenkins Battle has applied to me for Letters of Administration on the estate of Sadie Jenkins Battle deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 25th day of August 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 8th day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS John Bolt Culbertson has applied to me for Letters of Administration on the estate of Carroll Watkins Culbertson deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 22nd day of August 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 7th day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Mary Louise T. Ferrell has applied to me for Letters of Administration on the estate of John J. Ferrell deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 22nd day of August 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 7th day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Irvin Belton has applied to me for Letters of Administration CTA on the estate of Eloise T. Belton deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 27th day of August 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 12th day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

ESTATE NOTICE

All persons having claims against the estate of Mildred Earle Jones deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

First Citizens Bank & Trust Company of South Carolina,
Executor
P.O. Box 29,
Columbia, S.C.
July 30, 1975

ESTATE NOTICE

All persons having claims against the estate of Carrie McDonald Simmons, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Sallie S. Bradley,
Administratrix
c/o Thomas D. Broadwater,
Attorney
1900 Taylor Street
Columbia, S.C.
August 5, 1975

ESTATE NOTICE

All persons having claims against the estate of Birdie S. Higbe deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Lloyd W. Higbe,
c/o George W. Jefferson,
Attorney
Clusters of Whitehall
324 St. Andrews Road,
Columbia, S.C. 29210
August 5, 1975

ESTATE NOTICE

All persons having claims against the estate of Arthur J. Garick, Jr. deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Erwin S. Garick, Executrix
c/o William H. Gibbes, Atty
1518 Washington St.
Columbia, S.C. 29201
August 5, 1975

ESTATE NOTICE

All persons having claims against the estate of LaVerne Roof Medlin deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Betty Hawlwy Medlin,
Administratrix
1110 Langley Court
Columbia, South Carolina
August 5, 1975

ESTATE NOTICE

All persons having claims against the estate of John M. Bundy, Sr. deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Ada Lee S. Bundy,
Executrix
c/o Malcolm E. Rentz, Atty.
P.O. Box 11909,
Columbia, S.C. 29211
August 5, 1975

ESTATE NOTICE

All persons having claims against the estate of Jane Anita Shealy Monts deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Jessie C. Monts,
Administrator
c/o Michael O. Edens, Atty.
2800 Main Street,
Columbia, S.C. 29201
August 5, 1975

ESTATE NOTICE

All persons having claims against the estate of Nettie Taylor Richbourg deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Mary Etta Taylor Nelson,
Executrix
c/o Joe E. Berry, Jr., Atty.
1518 Washington Street,
Columbia, S.C.
August 4, 1975

ESTATE NOTICE

All persons having claims against the estate of Andrew Brown, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Lucille Bickley,
Administratrix
c/o Isadore Lourie, Atty.
P.O. Box 11548
Columbia, South Carolina
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Carl V. Brown deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Mamie M. Brown,
Executrix
c/o George I. Alley, Atty.
1418 Laurel Street
Columbia, South Carolina
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Dennis McLeod McLure deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Martha Walker McLure,
Executrix
c/o Whaley, McCutchen & Blanton
1414 Lady Street,
Columbia, S.C.
August 13, 1975

ESTATE NOTICE

All persons having claims against the estate of Leslie Angus Cotter deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

L. Arlen Cotter, Executor
900 Elmwood Avenue
Columbia, S.C. 29201
July 31, 1975

ESTATE NOTICE

All persons having claims against the estate of Albert W. Albea, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Bernard W. Simpkins,
Executor
P.O. Box 730
Cocoa, Florida 32922
July 30, 1975

ESTATE NOTICE

All persons having claims against the estate of Susie Bailey deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Septima Clark, Executrix
c/o I.S. Leevy Johnson,
Attorney
1107½ Washington Street,
Columbia, S.C. 29201
August 1, 1975

ESTATE NOTICE

All persons having claims against the estate of Mamie Scott Friday deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Gaubert Scott Friday,
Executor
c/o William H. Townsend,
Attorney
P.O. Drawer 447
Columbia, S.C. 29202
August 1, 1975

ESTATE NOTICE

All persons having claims against the estate of Luther Latimer McKenzie, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Jane M. Elliott,
Administratrix
c/o Robert A. McKenzie,
Attorney
P.O. Box 58,
Columbia, S.C. 29202
August 1, 1975

ESTATE NOTICE

All persons having claims against the estate of Jay Thomas Stradley deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Hazel Murdock Stradley,
Executrix
c/o Robinson, McFadden,
Moore & Pope, Attys.
P.O. Box 944
Columbia, S.C. 29202
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Thelma Sharpe McDaniel deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Rebecca Catoe White,
Administratrix
1812 Vanderly Drive,
Dunwoody, Ga.
30338
August 4, 1975

ESTATE NOTICE

All persons having claims against the estate of Jerome Martin Livingston deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Cleo H. Livingston,
Administratrix
3115 Trenholm Road
Columbia, S.C. 29204
July 29, 1975

ESTATE NOTICE

All persons having claims against the estate of Walter Michaelis deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Ethel M. Brown,
Administratrix CTA
1213 Washington Street
Columbia, S.C.
August 6, 1975

ESTATE NOTICE

All persons having claims against the estate of Estelle Y. Carns deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Alton L. Carns, Executor
6733 North Trenholm Road
Columbia, South Carolina
August 6, 1975

ESTATE NOTICE

All persons having claims against the estate of Elisabeth Thomson Mays deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

F. Lockehart Mays, Jr.,
Executor
c/o G. Raymond McElveen, Jr., Attorney
508 Security Federal Bldg.
Columbia, S.C. 29201
August 8, 1975

ESTATE NOTICE

All persons having claims against the estate of Freda Cantrell Leach deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will plese make payment likewise.

Jack L. Leach,
Administrator
c/o Baety O. Gross, Jr., Atty.
1518 Washington Street
Columbia, S.C. 29201
August 7, 1975

ESTATE NOTICE

All persons having claims against the estate of James E. Segroves deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Ronnie L. Segroves,
Executor
130 Brookland Circle
Columbia, S.C. 29204
August 8, 1975

ESTATE NOTICE

All persons having claims against the estate of Maude A. Corley deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment lisewise.

Azilee C. Proffitt,
Administratrix
c/o Robert H. Burnside,
Attorney
P.O. Box 1516
Columbia, S.C. 29202
August 8, 1975

ESTATE NOTICE

All persons having claims against the estate of Ruth Lowe Irvin deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Charles Warren Irvin,
Executor
c/o Whaley, McCutchen & Blanton, Attys.
1414 Lady Street
Columbia, S.C. 29201
August 6, 1975

ESTATE NOTICE

All persons having claims against the estate of E.W. Galloway deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Angeleen G. Hunter,
Executrix
c/o R.K. Wise, Atty.
Columbia, S.C.
August 13, 1975

ESTATE NOTICE

All persons having claims against the estate of Lester L. Wilson, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Cleo W. Burgess,
Administratrix
c/o E. Pickens Rish, Atty.
P.O. Box 616
Lexington, S.C.
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Samuel E. McCuen, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

The South Carolina National Bank, Executor
P.O. Box 168,
Columbia, S.C. 29202
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Maude M. Knuckley deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Albert J. Knuckley,
Executor
c/o Walter S. Monteith
609 Security Federal Bldg.
Columbia, South Carolina
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Horace T. Simpson deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Horace Lee Simpson,
Executor
c/o H. Carter Siegling, Atty
Forest Plaza, Suite A,
5115 Forest Drive,
Columbia, S.C. 29206
August 12, 1975

ESTATE NOTICE

All persons having claims against the estate of Thomas Hugh Epting, Sr., deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Thomas Hugh Epting, Jr.,
Executor
3424 Park Street
Columbia, S.C. 29201
August 15, 1975

ESTATE NOTICE

All persons having claims against the estate of Beulah Parker Miller deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Benjamin J. Miller,
Executor
P.O. Box 5413
Columbia, South Carolina
August 15, 1975

ESTATE NOTICE

All persons having claims against the estate of Patricia Ann Hill deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Alvin Ronald Hill,
Administrator
c/o Herbert W. Louthian,
Attorney
1712 St. Julian Place
Columbia, S.C. 29204
August 14, 1975

ESTATE NOTICE

All persons having claims against the estate of Alger Fowler deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Edna H. Fowler, Executrix
415 South Waccamaw Ave.
Columbia, South Carolina
August 14, 1975

ESTATE NOTICE

All persons having claims against the estate of Ed James deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Edna J. Lawton,
Administratrix
3928 Highland Park
Columbia, S.C.
August 14, 1975

ESTATE NOTICE

All persons having claims against the estate of Lottie M. McCartha, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Alberta McCartha Rogers,
Executrix
1020 E. Lake Shore Drive
Dalton, Georgia 30720
August 13, 1975

ESTATE NOTICE

All persons having claims against the estate of Claude W. Lott, Sr. deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Grace H. Lott, Executrix
c/o Albert J. Dooley, Atty.
218 E. Main Street
Lexington, S.C. 29072
August 13, 1975

ESTATE NOTICE

All persons having claims against the estate of Fred L. Cartledge deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Patsy C. Goodwin,
Executrix
c/o Harold C. Seigler
1735 St. Julian Place
Columbia, South Carolina
August 18, 1975

ESTATE NOTICE

All persons having claims against the estate of Eloise C. Gaines deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Bankers Trust of South Carolina and Sidney C. Gaines, Executors
P.O. Box 448,
Columbia, South Carolina
August 15, 1975

ESTATE NOTICE

All persons having claims against the estate of Marie C. Crider deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Daniel J. Crider, Jr.,
Executor
c/o George M. Lee, Jr.,
Attorney
1136 Washington Street,
Columbia, S.C.
August 18, 1975

ESTATE NOTICE

All persons having claims against the estate of Newton Barrett Lewis deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Paige L. Hanahan,
Executrix
c/o George C. Kosko, Atty.
1303 Elmwood Avenue
Columbia, S.C. 29201
August 18, 1975

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